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Indian Sculpture

Indian Council for Cultural Relations

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by

C. Sivaramamurti

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To the memory of
Sir P. S. Sivaswami Aiyer,
The Rt. Hon'ble V. S. Srinivasa Sastri,
The Rt. Hon'ble M. R. Jayakar,
as a mark of affection and esteem

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THE SCULPTOR IN INDIA

THE earliest reference by name to a sculptor in India occurs probably in the Jogimāra cave in the Rāmgarh hill. The inscription which belongs to the second century B.C. reads *śutanuka nama devadaśikyi tam kamayita balanaśeye devadine nama lupadakhe*. It mentions a Devadāsi named Sutanukā, whom Devadinna, excellent among young men and skilled in sculpture, hailing from Vārāṇasī, loved. The word for the sculptor is *lupadakha*, clever in creating form. The form *rūpakāra* is of frequent occurrence in literature to connote a sculptor just as *chitrakāra* is used for a painter. The aptness of the word to connote a sculptor and painter is noticed from the usage as observed in literature. Kshemendra in his *Bṛihatkathāmañjarī* explains how a *chitrakāra* or painter draws a figure and a *rūpakāra* or sculptor carves it. *Śilpi* is a term commonly used for both.

A sculptor in ancient India generally dedicated himself to his art and very rarely inscribed his name on any piece he created to perpetuate himself. But it cannot be denied that the sculptor sometimes was personal and there are several examples of inscribed sculptures giving the names of their creators.

To the Śuṅga period belongs a famous sculptor, a master from whom several sculptors had learnt their art. This was Kunika who is mentioned in the inscription on the pedestal of the famous Yaksha statue from Parkham near Mathurā. From the inscription we learn that the sculptor of this image was Gomitra, a pupil of Kunika. Another pupil of the same master is Naka known from an inscription on the pedestal of a headless image of a Yakshī seated on a wicker-chair in a village Jhiṅgākinagra in the vicinity of Mathurā.

Agisala is the name given of the Gandhāra craftsman in the inscription on the famous Kanishka reliquary from Māṇikyāla with garland-bearing cherubs, *hamsas* with outstretched wings and the Buddha flanked by Bodhisattvas all fashioned on it.

The colossal *Parinirvāṇa* image of the Buddha at Kāsiā with inscription of the 5th century A.D. mentions the Gupta sculptor Dinna of Mathurā as its author.

According to the story in the *Avantisundarīkathā*, a book of the early Pallava period, the *Sthalaśayana* Śeshaśāyi form of Vishṇu in the shore temple at Mahābalipuram was repaired by a great sculptor of the period named Lalitālaya; and his proficiency in the various arts including architecture, sculpture and wood-work very closely resembles similar proficiency mentioned in an inscription in the case of another great architect, also from the Pallava territory. This great architect is described as the most eminent of his time. We know from an inscription of Vikramāditya at Kāñchīpuram that this Chāḷukya king triumphed here and from a copperplate grant of his son Kīrtivarman we also note that Vikramāditya made gifts to the Rājasiṁheśvara temple at Kāñchīpuram and was so impressed with the sculptural work here that he had it overlaid with gold. He did not stop with admiring the beauty of the Pallava temple but took some sculptors and architects from the Pallava kingdom to his own; and there is evidence for this not only seen in the sculptural and architectural features of the temples of Vikramāditya's time at Paṭṭaḍakal but also the support of two inscriptions on the eastern gateway of the Virūpāksha temple, one of which mentions the builder as the most eminent *sūtradhārī* of the southern country. Another on the east face of the temple of Pāpanātha eulogises a sculptor *Chattare Revadi Ovajja* who is described as one who 'made the southern country', i.e., who built temples of the southern country, and this sculptor belonged to the guild of the Sarvasiddhiāchāryas, the same as that of the architect of the Virūpāksha temple. An inscription from the eastern gateway of the courtyard of the Virūpāksha temple mentions that the *sūtradhārī* Guṇḍa constructed it for Lokamahādevī, the queen of Vikramāditya II to commemorate his conquest of Kāñchī three times over.

Somewhat earlier in date is the inscription on the back of a huge *dvārapāla* image from Vijayawāḍa (Fig. 1) which mentions the name of Guṇḍaya as the sculptor of the Veṅgi court—*veginātthu velaṇḍu guṇḍaya*. He should have been highly honoured as the most eminent craftsman by Vishṇuvardhana, the Eastern Chāḷukya king. In the Pallava territory, Mahendravarman, the famous art-minded king, was himself a tiger amongst painters, *chitrakārapuli* as he was called; he was a sculptor, architect, poet and musician; his wonderful mind conceived such delightful ideas that

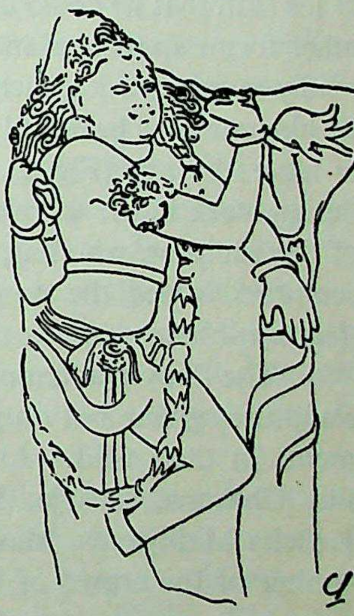


FIG. 1

Dvarapala, Eastern Chalukya, 7th century A.D., Vijayawada, Madras Museum.

he was styled *vichitrachitta*, curious-minded. Rock-cut architecture and sculpture in the Tamil country was introduced by him; and the Maṇḍagapaṭṭu inscription praises his wonderful vision in art as a curious minded art-loving king *vichitrachitta*.

The traditions of the Pallavas were continued by the Choḷas. We have the mention of a very great sculptor of Rājendra's time named Ravi whose great prowess as an architect well-versed in different *śilpa* texts and whose capacity to construct different types of *vimānas*, *gopuras*, *maṇḍapas* etc., is mentioned in an inscription in the Tiruvottiyūr temple near Madras.

A late Chāḷukya sculptor Sovaraśi who in an inscription boasts of his skill that he could entwine forms of elephant, lion, bull and many other forms so as to shine among the letters challenges any who could madly compete with such a sculptor. Actually an inscription incised by him contains beautiful patterns of swan and peacock deftly entwined in letters by him (Fig. 2). The excellent figure carving and exuberant design-work in the temple of Mahādeva at Ittagi show the proficiency of the sculptor, who has, instead of styling himself a master among sculptors, styled the temple, his creation, an emperor among temples : *devālaya-chakravartī* as the inscription there has it.

The Hoysaḷa temples as at Belūr, Somanāthpūr, have several sculptures giving not only names of the sculptors but also their attainments in their field. At Belūr, there are several names of sculptors like Chāvaṇa, Dāsoja, Malliyana, Padari Malloja, Chikka Hampa, Keñcha Malliyaṇṇa, Masada and Nāgoja: *birudarūvāri-gandaḷa-baḍiva*, 'smiter of the crowd of titled sculptors' is a title of Dāsoja, while his

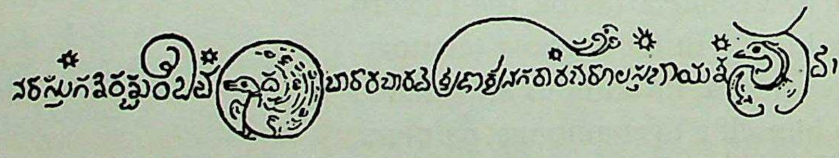


FIG. 2

A line in early Canarese script with forms of birds entwined in the letters, Western Chalukya, 11th century A.D., Indian Museum, Calcutta.

son Chāvaṇa is *birudarūvāri-madanamaheśa* 'a Śiva to the cupids, titled sculptors'. He had also an additional title of *machharipa-rūvāri-śarabha bheruṇḍa* 'a *bheruṇḍa* to the *śarabhas*, rival sculptors'. Chikka Hampa was Tribhuvanamalladeva's sculptor and therefore the king's own and bore the title *machchharipa-rūvārigalagaṇḍa* 'champion over rival sculptors'. Malliyana, 'a tiger amongst sculptors', was *rūvāri-puli.* He was another of king Vishṇuvardhana's favoured sculptors and styled himself *machchharipa-biruda-rūvāri-giri-vajradaṇḍa* 'thunderbolt to the mountains, rival titled sculptors' (Pl. 46). Some of the sculptors mentioned themselves as the pupils (*māṇi*) of famous masters. One such master Tribhuvanamalladeva is mentioned by his disciple.

At Somanāthpūr, there are names like Bāliah, Maraṇa, Nañjiah, Chauḍiah, Bomma, Lohita, Chāmaya, Mallitamma, Masaṇitamma and others inscribed.

Bhoja of the Paramāra dynasty was a great patron of art and literature. It is fortunate that one of the greatest masterpieces of his time, the famous Vāgdevī (Sarasvatī) image now in the British Museum, has an inscription on its pedestal, giving not only the installation of the image of the goddess of learning by Bhoja in his city of Dhārā but also the name of the sculptor who prepared it (Pl. 39). It mentions the *sūtradhāra* Manathala, the son of Sahira as the one who created it *sūtradhārasahirasuta manathalena ghaṭitam.*

The Chandella monuments give us a number of names of sculptors of some of the individual sculptures as inscribed carvings abound at Khajurāho and elsewhere. A lovely damsel playing the flute has an inscription Śrī Kaṇa (Pl. 37). The most famous of the Chandella sculptors are *chitrakara* Śrī Sātana. His son Chitanaka, who fashioned the Bodhisattva Siṁhanāda found at Mahobā, mentions in an inscription in lovely characters that he was a *chitrakara*, a painter by caste quite well-versed in the science of all the fine arts—*chitrakara śrī sātanastasya putraḥ sakalaśilpavidyākuśalaḥ chhitnakas tasyeyam.*

Chitrakara Srī Sātana's gift of this art seems to have been so great that even relatives of this sculptor could carve and actually one did prepare a beautiful sculpture of Tārā and inscribe herself as the daughter-in-law of the famous painter Sātana, though out of modesty she could not give her name—*chitrakara-śrī satanas-tasya vadhūkasya iyam.*

The beautiful inscription of Vijayasena engraved by a great artist mentions his name as Śūlapāṇi, the chief of the guild *goshṭhī* of the *śilpis* of Vārendra, and mentions his parentage. He gives the name of his father Bṛihaspati, grandfather Mānadāsa, and great grandfather Dharma. Such great pride in ancestry and craft in Bengal is supported by the gusto with which several other *śilpis* have mentioned their names like the *sūtradhāra* Vishṇubhadra, the *śilpi* Mahīdhara son of Vikramāditya, Karṇabhadra, Maṅkhadāsa son of Śubhadāsa and others.

Someśvara, a sculptor from Magadha compares himself to a painter preparing a lovely painting of his young mistress with coloured decoration with rapt attention. He is *śilpavin-māgadhah.*

To the tenth century belongs a famous sculptor Indranīlamaṇi in the realm of the Pālas whose pupil Amṛita carved the fine image of Sūrya which is in the British Museum.

indranīlamaṇisishyaḥ śilāya buddhiśālinā ghaṭitāya kṛitajñena amṛitena suśilpinā. The attitude of the sculptor to his master and his proficiency in his art are very clear in this inscription, where, what he thought he owed his art to his master, is expressed in grateful remembrance of it.

In the temples of Brahmaur and Chatrāṛhi in Chambā, the early art of Kashmir is illustrated in the work of sculptors whose names are inscribed on large metal images of Lakshaṇadevī (Mahishamardinī), Śaktidevī, Gaṇeśa and Nandī. The name of the *kammīna* or craftsman is Gugga who worked under the orders of king Meruvarman in the eighth century A.D.

From Gujarāt, there is the name of the famous architect of the mount Ābu temples built by Tejaḥpāla, Śobhanadeva, who was greatly encouraged by the wife of the great minister. The story is vividly presented in the *Vasantavilāsamahākāvya* according to which all facilities for bath and food for the craftsmen were provided by her on the hill itself to save the time and trouble of the workmen going down the hill at midday and coming up again. The sculptor was so clever that he could fashion the portrait of the minister's mother and bring tears into his eyes at so realistic a representation.

The last great building by these great architects of Gujarāt, the Kumbhasvāmi Vaishaṇava temple at Chitor constructed in the middle of the fifteenth century has portrait sculptures of the architect Jaita accompanied by his two sons.

The sculptors themselves were duly honoured by the king, when they were given any commission. A graphic picture of such an honour shown to them occurs in the *Harshacharita* where Prabhākaravardhana receives the decorators on the eve of the marriage of princess Rājyaśrī to Grahavarman. There is great *eclat*; wonderful terracotta work and other details of decoration are entrusted to the sculptors after due honour is shown to them. Rājaśekhara in his *Kāvyamīmāmsā* mentions a special place given to the sculptors, painters, dancers, actors and others in the royal assembly of poets—*kavisamāja*. Here, of course, the highest place was given to able poets in classical languages like Sanskrit and men of the highest Vedic knowledge. The *apabhramśa-kavis* or vernacular poets were honoured with the next place and craftsmen were given their due rank in a particular order.

It does not mean however that they had a very high place assigned to them. Though their art was well recognised they were given a somewhat lesser status in society along with actors, dancers and musicians, *naṭas*, *nartakas*, *gāyakas* etc. Some of the craftsmen were notorious for their evasive methods and delay in the execution of their commissions, expending advances received and often asking for more.

Kshemendra has a dig at them in his *Kalāvilāsa* and describes them as stealing time *kālachauras*. But still sculptors generally were held in great esteem; they had a high notion of the art of which they were the repositories.

Sculptors moved from place to place; and recognised giants in the field who had an honoured place in a royal court were challenged by fresh-comers, proficient in their field, who put up a little banner to be pulled down by any who was bold enough to answer the challenge. Instances like this of a banner being pulled down, and disputes in proficiency arising therefrom are frequent in literature, as seen in the instance given by Somadeva in his *Kathāsaritsāgara* of a certain master Roladeva from Vidarbha who challenged compeers in a royal court.

The king himself admired the sculptor who was covered with dust. There is a famous instance of the passage in the Buddhist text of the king on an elephant passing by an ivory carver busy at his work, unaware of the king's presence, covered all over with ivory dust and plying his trade with great zest, producing beautiful creations of art; the king admiring awhile and wishing ever so much that he were himself an ivory carver like him and not a mere ruler seated on an elephant who could not produce such wonderful artistic material.

The famous inscription from the Sāñchī gateway *vedisehi dantakārehi rūpakammam kaṭam* 'this figure carving has been done by the ivory carvers of Vidiśā' incised in the 2nd century B.C. records how marvellous in carving the sculptors of Vidiśā were both in delicate ivory and in stone work. This great versatility has always been characteristic of this guild of craftsmen.

The *rathakāras*, *karmāras*, *takshas*, *rūpakāras*, and *chitrakāras* were of co-related families; and later medieval inscriptions have described them at length with a special emphasis on their knowledge of design, and perfection in their art. A special skill in using the tools, almost glorified as the agents of creative art, and a special mention of

Viśvakarmā, the fountainhead of the learning of craftsmen and the progenitor of their race, the glory of textual knowledge in art and so forth are found even in comparatively modern inscriptions, within the last two hundred years. Such copper plate grants with representations of the tools with which they used to ply their trade are in the Madras and the National Museum collections.

At Khajurāho, there is a sculpture which presents the sculptor at work with a number of his apprentices all around him (Pl. 1). In arts and crafts, it has always been a tradition that it is the grace of the master that gives the pupil deftness of the hand, *hastochchaya*, as it is known. That is why a sculptor mentions with pride the master from whom he learnt his craft, as found in several inscriptions detailed above (pp. 5, 6). The chisel, the hammer and other tools used are presented therein. There were also classes for the students in sketching and this also is shown in sculpture at Khajurāho where there is a regular depiction of the glory of the craftsman (Pl. 1). It is on an easel that a board is placed on which the sketch is first prepared. Here also, there is a group of young sculptors learning their trade. The preliminary sketch is known as the *hastalekha* in Sanskrit literature as in the line *purākṛitis straiṇam imam vidhātum abhūd vidhātuḥ kila hastalekhaḥ* from the *Naishadhīyacharita* where the entire feminine world created by Brahmā is a preliminary attempt for the final shaping of the beauty of Damayantī. An excellent early example of *hastalekha* is preserved for us at Nāgārjunakoṇḍa, where the preliminary drawing on a slab, incised before the carving is made, gives us the initial stage in preparing the sculpture (Pl. 2).

Another important stage in preparing a larger unit like a temple is a design prepared by the architect and presented in the form of a small model known as the *varṇaka*. The *varṇaka* is often referred to in literature as in the *Naishadhīyacharita*, *Kuṭṭanīmata* and so forth. Damodaragupta mentions in his *Kuṭṭanīmata* that Banāras was prepared by Viśvakarmā so beautifully as to serve as a *varṇaka* to impress his capacity on Brahmā who was wondering about his competence to create the universe—*tribhuvanapuranishpādanakauśalamiva prichchhato viriñchasya darśayitum nijaśilpam varṇakam iva viśvakarmaṇā rachitam.*

A fine example of the *varṇaka* preserved for us is in the Bhīmeśvara temple at Sāmalkot. This was by an Eastern Chāḷukya craftsman who had prepared a miniature model of the temple to get the approval of king Chāḷukya Bhīma before the building of the temple was started by him. Probably the same sculptor had prepared the other *varṇaka*, a similar model, found in the temple at Drākshārāma named similarly Bhīmeśvara after the self-same king.

The sculptors were so conscious of their skill, and the appreciation of their craft was so great, that we have several stories about them in one form or another being repeated in several places. The story goes that the beautiful temple known as Veṭṭuvankoil, 'the temple of the great architect', built in the 8th century at Kaḻugumalai in the Pāṇḍya kingdom (Pl. 23, 24), was pronounced by the architect's son as defective and unworthy of worship and so it had remained without consecration. A similar story is repeated about the famous and beautiful Vijayanagar temple at Vellore, the Jalakaṇṭheśvara (Pl. 48). The architect had left his wife an expectant mother when he started to build that magnificent monument. He was just completing it, when his son, who had in the meantime grown up and learnt about his father who had left home years ago, started in search of his parent, and came by chance to exactly the place where this temple was being built, and because of the gift of knowledge in his family, he had acquired such proficiency that he could easily find out a flaw in that masterpiece of a building rich in excellent decorative carving and pronounced that it would not have due consecration. To demonstrate how it should be built, he started a similar temple eight miles away at Viriñchipuram for Mārgasahāyeśvara, which is exactly like the one at Vellore, but which had its consecration and the full gamut of ritualistic worship. When the father came to know that it was his son who had achieved this, he felt both happy and sad—sad that he had failed and glad that his son had succeeded.

Another story common in the case of Indian craftsmen is that a sculptor was carving so wonderfully that a horse came almost to life and took to wings, carrying up the *vimāna* with its wheels to fly up to heaven. The sculptor had, therefore, hurriedly to cut a bit of the ear or some part of the animal to destroy its potency and bring it back to the earth as a lithic carving that could no more gain life and animation. This is in regard to the wheel-and-horse motif introduced on the *vimāna* in places like Dārāsuram and Chidambaram.

There are other stories of the sculptor deeply engaged in his work that asked for the *pān* from one of his comrades, and the king himself lost in appreciation of his work, offered it to him, though the craftsman was not aware of the presence of royalty, so deeply engrossed he was in his work.

It was felt that the sculptor could even without effort reproduce in his portraits factors about which he himself had no knowledge. An instance is the famous story of the portrait of Tirumalanāyaka and his queens carved by the sculptor. There was a small mole on the thigh of the queen that appeared as a cut in the carving. As any mutilation was considered inauspicious, the sculptor was trying to carve another and a second time the same mole appeared as before. The sculptor was perplexed at the phenomenon, so the story goes, and the minister Nīlakaṇṭha Dīkshita who was a great seer enquired of him his difficulty, and explained to him that it was because of the mole that naturally existed that he was unconsciously so carving and it was quite correct. The furious king could not understand how his minister could know such a thing, and sent men to fetch him so that he could put out his eyes; the minister who was in his *pūjā* or worship did the *nīrājana* and with the same flame put out his eyes and sent word to the king that his wish was fulfilled. The king, now all remorse, at once realised that one who could fulfil his wish by putting out his eyes could as well understand the mole on his queen's thigh by his divine vision. He rushed at once to fall at the feet of his minister, to beg pardon of him and insisted on his praying to the fish-eyed goddess Mīnākshī of Madura for the restoration of his eyes by prayer which he did and got them back.

The sculptor in India had a vast knowledge about his art and followed iconographic texts assiduously. There was a belief that the sculpture took after the sculptor himself *sa yādṛiśākāras chitrakaras tādṛiśī chitrakarmarūparekhā* as mentioned in the *Viddhasālabhañjikā*; and the sculptor indeed kept himself as pure mentally and physically as he could to keep his art unpolluted. It was after *dhyāna* and contemplation that the great masterpieces were begun and achieved. The custom of the worship of the *āyudhas* or the tools on the *āyudhapūjā* day even today perpetuates the great honour and esteem in which the art was held by its exponents. Like the science of rhetoric and literary criticism for literature, there were elaborate canons of art criticism for the appreciation and knowledge of the merits and defects of art products; and the *Vishṇudharmottara* with its *chitrasūtra* is one of the important texts that gives an idea of artistic criticism.

Suggestive sense and pun in sculpture and other variant modes of expression like the figures of speech in poetry have considerably enlivened sculpture. The famous carving of Arjuna's penance connotes midday, through the device adopted by the sculptor showing *munikumāras*, young hermits on the banks of the river, also suggestively presented through *nāgas* and *nāginīs* in a cleft, performing the *mādhyandina sandhyā*, one of them with the fingers of both his hands clasped in what is known as *yamapāśamudrā* for *sūryopasthāna* which at once bespeaks the *mādhyandina sandhyā* or the worship of the sun at midday; and thereby the fierce heat of the sun in which, standing on a single foot, Arjuna is performing severe penance (Pl. 22). This is a very meaningful sculpture. There are several such carvings that indirectly convey more sense than by direct expression.

Direct, matter-of-fact presentation is also charmingly posed by taking up a natural scene like the milking of the cow in the Govardhana cave at Mahābalipuram (Fig. 3) or the pair of

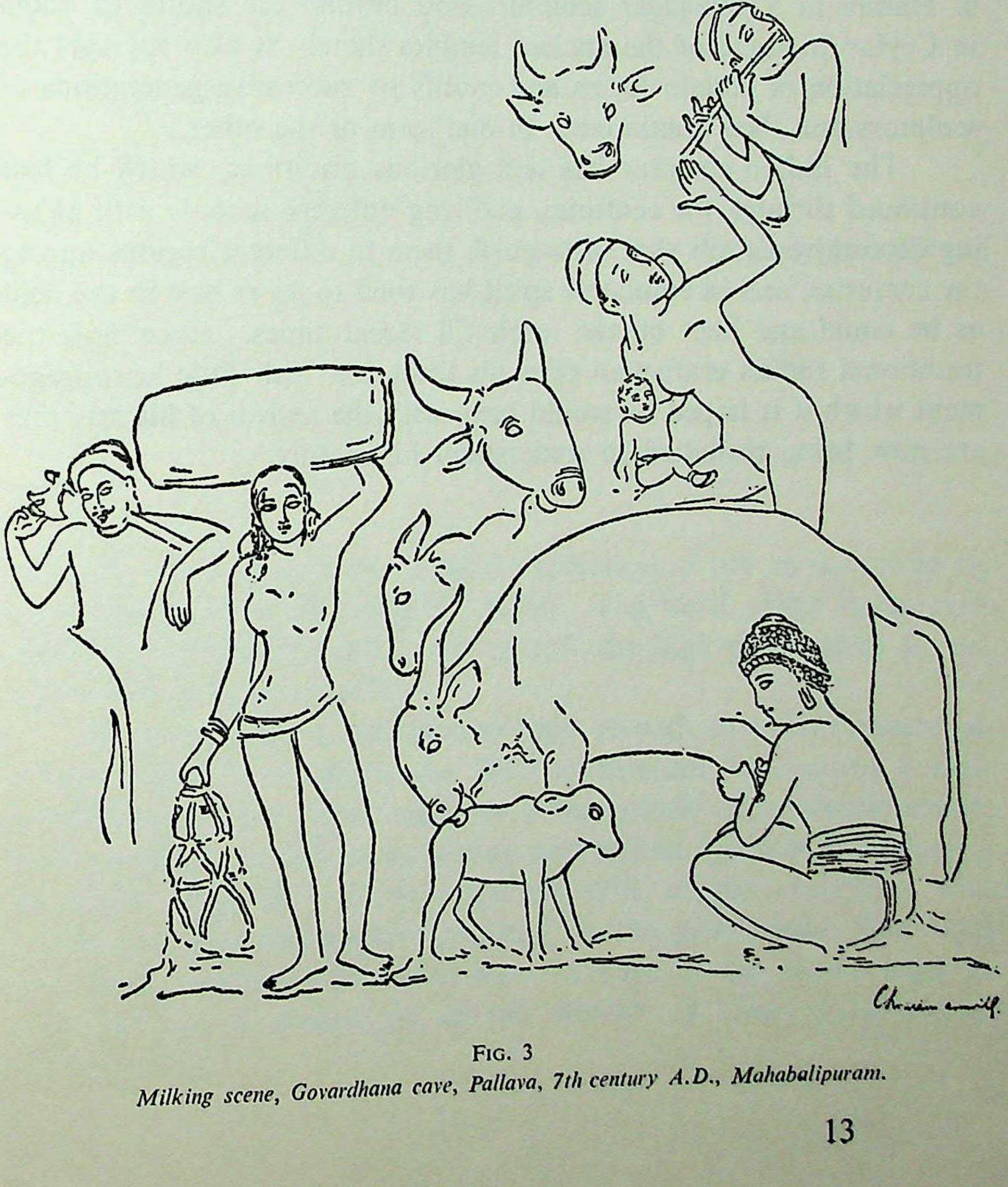


FIG. 3
Milking scene, Govardhana cave, Pallava, 7th century A.D., Mahabalipuram.

deer in Arjuna's penance which are so very interesting and simple.

The play of pun is seen in several sculptures. A particularly interesting example is the elephant and bull combination, a well-known theme that occurs at Deogarh in Gupta sculpture, at Bādāmī and Paṭṭaḍakal in early Western Chāḷukya, at Dārāsuram in Choḷa sculpture, at Hampi in Vijayanagar sculpture and beyond the shores of India in Ceylon in some of the ancient temples there. It also suggests the appreciation of certain forms and motifs by successive generations of sculptors and their continuance in one form or the other.

The Indian sculptor has had glorious traditions, which he had continued through the centuries, evolving different schools with pleasing decorative details that distinguish them in different regions during the centuries, and in emulative spirit has tried to do as best in the field as he could and kept on the torch till recent times. Even now the traditional Indian craftsman plies his trade but with little encouragement which it is hoped he would have with the revival of his arts that are now being restudied to understand his stature.

HARAPPAN

SCULPTURE is the highest expression of art as conceived by connoisseurs of art in Ancient India. The word *chitra* in Sanskrit meaning sculpture in the round shows the high place given to the art of the sculptor in India.

The beginnings of sculpture in India go back to a very remote age, as Harappan art of about the third millennium B.C. shows a high state of proficiency which suggests a very much earlier development; and the perfect modelling of human and animal figurines at Mohenjo-daro and Harappā and the technical skill of the craftsman who could cast images in metal according to the *cire perdue* (lost wax) process and fashion them with ease in clay as he could chisel in stone give us a picture of an art worthy of these great centres of civilization.

The discoveries made by excavation at Mohenjodaro and Harappā have revealed a great protohistoric culture of the third millennium B.C. The well-laid out city of Mohenjodaro points to great co-operative effort and technical skill on the part of the builders.

The perfection in the portrayal of the anatomical features of the bull and buffalo, the ease in depicting the spirit of mischief of a monkey climbing up a post, the drowsy eyes of a somnolent crocodile, or the agile movement of the squirrel eating nuts with the tail shot up behind it, the careful study of the scales on the back of the ant-eater so faithfully rendered, the grim look of the bulldog rendered in so annoyingly charming a manner, are all clear proof of the greatness of the Mohenjodaro sculptor who has a place among the great sculptors of the world in all ages.

MAURYAN

THE earliest sculpture in the country after the dawn of history is of the Mauryan age and owes some of its features to Persian craftsmen scattered after the break up of the Achaemenian empire by Alexander the Great in 330 B.C. The numerous bell-shaped capitals crowned by animal figures are fine examples of this style. The crowning figures are executed in a manner which combines in itself a varying element of realistic study with a strong traditional stylization. The workmanship is bold and massive, and is marked by high polish derived from Persian art.

The aristocratic international Mauryan art, unlike Śuṅga art which followed the Mauryan in the 2nd century B.C. and shows sometimes an ingenuous simplicity and folk quality, does not hesitate to impose foreign elements upon indigenous ideas. Thus the free standing Aśokan pillars crowned by animals, whilst clearly based on the *dhvaja* standards of similar type raised before the temples of early Indian deities like Vāsudeva (Vishṇu), Kubera and Manmatha equally clearly imported some of their details from abroad.

A few heads discovered at Sārnāth looking fine portraits, the two Yakshas from Pāṭṇa in the Indian Museum, the Yakshī from Dīdārgañj and the lovely torso of Tīrthaṅkara from Lohānipūr in the Pāṭṇa Museum constitute excellent examples of Mauryan handling of the human figure.

There is an inscription of a later date behind the shoulder on the scarf of each of the two Yakshas from Pāṭṇa, the early date of which is suggested by the traces of polish and the archaic features. The scarf in *upavīta* fashion, the thick *kaṭisūtra* and heavy armlets and necklets of the Yakshas are noteworthy.

The *chauri*-bearer from Dīdārgañj is a splendid monolith representing feminine grace most eloquently (Pl. 3). The slight stoop owing to the fullness of the breasts and attenuated waist on broad hips recalling the famous lines of Kālidāsa *stokanamrā stanābhyām* 'slightly bent by the weight of her breasts' and *śroṇībhārād alasagamanā* 'of slow gait by the burden of her hips' is indeed another fine example of Mauryan study of human form.

The fragment of face from Sārnāth with prominent moustaches flowing liberally down the lips on to the cheeks on either side of the chin is a perfect portrait study. The torso of Tīrthaṅkara from Lohānipūr has perfect modelling and high polish.

The forepart of the elephant carved in high relief on the boulder at Dhauli is perhaps unbeaten in animal study (Pl. 4) while the fine incised line sketch of the animal from Kālsī is indubitable proof of the skill in draughtsmanship of the artist of the day.

The bull from Rāmpūrwā is probably the most effective early representation of the animal subsequent to the seals of Mohenjodaro;

the lion from Rāmpūrwā is also a fine example and the frieze of geese lively and unusually naturalistic. The lion at Nandangarh is probably on one of the tallest shafts; but the lion capital from Sārnāth is purely Persian in its stylised features. The decoration of the abacus of the bull capital with honey-suckle, rosette and palmette motifs alternating and the cable moulding beneath it, vigorous treatment of the lion from Rāmpūrwā, the well-carved frieze of lion, elephant, bull and horse with a wheel separating each from another and the clever blending of four lions in one in the lion capital from Sārnāth and the high polish in all these are noteworthy points.

[The elephant crowning the pillar at Saṅkisa is unfortunately mutilated and its trunk is lost, but the frieze of elephants on the facade of the Lomas ṛishi cave on the slopes of the Barābar hill near Gayā, also of the same period, presents a fine artistic composition.]

ŚUṄGA

AS the power of the Mauryas weakened, Pushyamitra Śuṅga came to power in Magadha, Sīmukha Sātavāhana in the Deccan, and Khāravela in Kaliṅga. Art flourished in all the three kingdoms.

Śuṅga sculpture is characterised by a simplicity and ingenuousness which are purely Indian. The famous Śrī Lakshmī and *Kalpadruma* capital recovered from Besnagar and now in the Indian Museum are of Śuṅga workmanship. The plaited hair, elaborate girdle and *mekhalā* strings of the girdle of Śrī Lakshmī also known as Besnagar Yakshī are noteworthy. The *Kalpadruma* capital, the crowning piece of a column or *dhvaja* of a temple of Kubera or Śrī, has a conch shell and lotus oozing coins and bags and pots of treasure arranged beneath the foliage to suggest *nidhis*. Probably it is associated with the figure of

Śrī, as another capital of the same period representing *makara* found at Besnagar itself is associated with a temple of Kāmadeva.

An early monolithic sculpture from Parkham in the Mathurā Museum is another example of Śuṅga work. It is massive in size, archaic in workmanship, and the *udarabandha*, *kaṭisūtra* and heavy necklet as decorations are worthy of notice.

An important image both from the point of view of its early date and its iconography is Saṅkarshaṇa now preserved in the Lucknow Museum. It is a Śuṅga carving representing the deity, with a single pair of arms, turbaned, and carrying his usual weapons *hala* and *musala*, ploughshare and pestle. A canopy of serpent hoods is shown over his turban to indicate his association with Ananta. The Śivaliṅga from Bhīṭa is another noteworthy contemporary carving of iconographic interest.

Śuṅga art with its indigenous artistic traditions to perfection is, however, best illustrated in the Bhārhut rail, which was recovered by Sir Alexander Cunningham with a portion of the eastern gateway, and set up in the Indian Museum. An inscription of the 2nd century B.C. on one of its pillars records that the gateway was constructed during the reign of the Śuṅgas, and a Brāhmī inscription below on each subject describes the iconography. The Bhārhut rail from Nagod constitutes a unique chapter in the story of Buddhist art in India. It is here for the first time that we come across scenes from the life of the Buddha and the *Jātakas* precisely labelled and to be compared with texts for corroboration. The life-size carvings of Yakshas, Yakshīs, Devatās and other figures show the sculptor's zeal for representing minute details, such as marks painted on the body or decorative patterns on turban or cloth, though a knowledge of correct human anatomy is absent. Yet, the art as a whole has a decorative charm of its own, specially in such lovely figures as those of Sirimā Devatā and Chulakokā.

The uprights and cross-bars of the rail have lotuses and medallions carved with scenes from the *Jātakas* and the Buddha's life, whilst some of the pillars have life-size figures of Yakshas and Devatās. The coping shows a meandering creeper, *Kalpavallī*, issuing from the mouth of a celestial elephant with scenes of *Jātakas* in the meanders. In these the variety of garments and jewellery, items of toilet and wine cups recall Kālidāsa's glowing picture of the wish-fulfilling tree *Kalpavṛiksha* that produces a wide range of feminine decoration and toiletry, *ekas sūte sakalam abalāmaṇḍanam kalpavṛikshaḥ*. A hand of a *Vanadevatā* issuing from a tree-clump to offer food and drink reminds similar description of the *Vanadevatā's* gift of garments and jewels to Śakuntalā *anyebhyo vanadevatākisalayair āparvabhāgotthitair dattānyābharaṇāni tatkisalayodbhedapratidvandvibhiḥ*.

The labels giving the titles of the *Jātakas* represented generally conform to the titles in the *Jātaka* texts though sometimes showing variations. There are several interesting *Jātaka* stories and Bhārhut forms a treasure-house of fables visually represented. Stories in the philosophic strain like the *Mahājanaka Jātaka*, *Makhādeva Jātaka*, *Maṇikaṇtha Jātaka*, *Mūgapakkha Jātaka*, *Sujāta Jātaka* and *Bhisa Jātaka* are in contrast to those in the humorous vein which the sculptor narrates graphically as in the *Ārāmadūsaka Jātaka*, *Kukkuṭa Jātaka*, *Laṭuva Jātaka*, *Chammasataka Jātaka* and *Mahāummagga Jātaka*. The graphic portrayal of scenes from the Buddha's life, such as the gift of the Jetavana monastery by Anāthapiṇḍaka or Prasenajit's visit to the Buddha, is only equalled by the rare humour of the representation of such *Jātaka* stories as the *Ārāmadūsaka Jātaka*, wherein the wise monkey pulls out plants to see the size of the roots for determining just the quantity of water they require to avoid wastage.

A few typical stories from the Buddha's previous births and from his life itself that form the subject of the carvings may be given here. The *Laṭukika Jātaka* labelled as *Laṭuva Jātaka* is the story of a quail that wreaked vengeance on a rogue elephant. Born as an elephant the Bodhisattva showed compassion to the young ones of a quail. The rogue elephant however crushed them. The quail induced a crow to peck out his eyes. Misled by the croaking of a frog, the animal reached the edge of a mountain precipice, whence he slipped and died. This is a fine example of an animal story attributing almost human feelings to animals.

The age-old fable of the fox and the crow has a variant version here in the story of the wise cock that would not be lured by the sweet words of the sly cat, *Kukkuṭabiḍala Jātaka*. The funny tale of the foolish man who mistook the ram with lowered horns as offering him a salute and would not, in spite of timely warning, move aside to save himself from a severe fall and grievous hurt is presented with a great sense of humour.

Sublimity of character rare even in man is presented in the case of animals as in the *Chhaddanta Jātaka*, *Nigrodhamiga Jātaka* and *Mahākapi Jātaka*, and the noble animal is the Bodhisattva in one of his previous births qualifying himself to become the Supremely Enlightened. The *Chhaddanta Jātaka* relates to an elephant who willingly offered his tusks to satisfy the whim of the queen of Banāras though he could have easily killed the hunter who came to fetch them. The story has it that the Bodhisattva was born as a noble elephant with six tusks. One of his two wives jealous of the other and offended with him for a trifle died, and was reborn as the queen of Banāras. She still remembered her past birth, and feigning illness, wanted the tusks of the noble elephant as a cure for her malady; and these, her husband, sent hunters to fetch. The elephant willingly cut his tusks and presented them, though the excruciating pain thereby resulted in his death, as he considered the tusks of supreme knowledge higher than the tusks he bore. A look at them, however, so filled the queen with remorse that she died of a broken heart.

The *Nigrodhamiga Jātaka* is an equally edifying story of the Bodhisattva who, born as a golden banyan deer, the head of the herd in the royal park, was so filled with pity for a pregnant doe to whose lot it fell one day to be slaughtered that he offered himself as a substitute. The king, greatly moved by this, not only spared the life of the golden deer, but refrained from killing any more of the herd.

The *Mahākapi Jātaka* (Pl. 5) narrates how the Bodhisattva, born as the leader of a troop of monkeys, lived on the banks of the Ganges, where the King of Banāras once surrounded their tree and arranged to shoot the animals. The Bodhisattva leapt over to the other side of the stream and hastily prepared a bamboo bridge, to supplement a slight short length of which he supplied his own body, and helped the monkeys to escape treading on his shoulder, though it cost him his life. The King marvelled at both the intelligence and self-sacrificing spirit of the monkey and honoured him highly.

Born sometimes as a man, the Bodhisattva distinguished himself always by his intelligence, nobility and spirit of self-sacrifice. Born as Vidhurapaṇḍita he was both wise and eloquent as the minister of a king. The Nāga queen Vimalā desired to hear him discourse on the Law and feigned illness asking the heart of Vidhura to be brought to cure her. Induced by her daughter Irandatī, her lover Yaksha Punnaka set off on this errand and won Vidhura in a game of dice from the King, his master. Punnaka tried to kill Vidhura to get his heart but on the latter's admonition, refrained, and carried him to the Nāga queen to whom he unravelled the wisdom of his heart.

In his immediately previous birth the Buddha was prince Vessantara who was never tired of giving away everything he had in charity. An elephant that assured prosperity to his realm and was reckoned the most precious object was presented by the prince to the people of Kaliṅga who sought to make prosperous their land which suffered from a drought. The infuriated people of his own kingdom insisted on the King his father banishing Vessantara to the forest with his wife and children. Even in the forest he willingly gave away even his children and his wife. The story is a touching one recounting the prince being put to a severe test but has a happy ending.

Great stress has been laid in all these cases on the noble qualities and spiritual elevation of the Bodhisattva who was to become the Supremely Enlightened One. From the Buddha's own life there are interesting events selected for portrayal. Māyādevī's dream of the Bodhisattva entering her womb as a white elephant from Tushita heaven is the subject of a medallion that bears the label *bhagavato ūkranti* 'the descent of the Lord'. Similarly the visit of King Prasenajit of Kosala and his adoration of the Master, the worship of the Buddha by the Nāga King Erapata, the visit of King Ajātaśatru, Sakka's meeting the Master in the Indrasāla cave accompanied by the musician Pañchaśikha, is all depicted in the medallions with labels describing the scenes illustrated. In the medallion showing the descent of the Buddha from the Trayastrimśa heaven after preaching the Law to his mother the triple ladder with Buddha's foot-prints at the top and the bottom not only show how the Buddha was symbolically represented in very early sculpture instead of in human form but also the artist's skill in suggesting the full act of descent symbolically. The presentation of the Jetavana is one of the most interesting scenes from the Buddha's life from Bhārhut. The costly mode of purchase of the Jetavana park by Anāthapiṇḍika by covering the ground with golden coins before it was presented by the merchant prince is described elaborately in the label. This is, by the way, the most graphic representation of the presentation of Jetavana in Buddhist sculpture, the same scene at Bodhgayā being inferior to this.

There are also sculptures representing the previous Buddhas like Vipaśyin, Viśvabhū, Krakuchanda, Kanakamuni and Kaśyapa, with their respective Bodhi trees. But it is the individual large-sized representations of Yakshas and Yakshīs that are the most interesting of the sculptures from the Bhārhut rail. The figures of the beautiful goddess Sirimā Devatā, goddess Chulakokā, Yaksha Supavāsa, Yakshī Sudarśanā, Yaksha Kubera and others so labelled, in the carving of which the sculptor has shown great care to delineate the dress, ornaments and style of the day, are fine examples of Śuṅga workmanship.

Among the fragments of the Bhārhut rail in the Allāhābād Museum there is a pillar with a scene of acrobats performing feats which is particularly noteworthy as a mirror of the life of the day.

At Bodhgayā the rail is of Śuṅga date but represents later work. The figure of Sūrya in a chariot drawn by four horses is a good example of early iconographic detail. There are many varieties of *mithuna* motif particularly interesting among which is one of a *navavadhū*, newly-wedded bride slipping away bashfully as the lover holds her by the hem of her garment, *gantum aichchhad avalambitāmśukā* as Kālidāsa would have it, and another, a lover helping the feet of his beloved to climb a branch to gather flowers—feet that by a slight kick could make the tree flower out of season and bring back the head of the truant lover to its senses, *akusumitam aśokam dohadāpekshayā vā vinamitaśirasam vā kāntam ārdrāparādham.* It is noteworthy that the story of the presentation of the Jetavana is here repeated through the technical skill of the artist which shows definite advance, but it lacks the exuberance of spirit as at Bhārhut.

EARLY KALIṄGA

THE caves of Khaṇḍagiri and Udayagiri in Orissa constitute an important store-house of early sculpture of Kaliṅga of the time of the powerful Khāravela, a contemporary of Pushyamitra Śuṅga, and whose exploits are narrated with great detail and liveliness in the Hāthīgumpha inscription. The subject matter of these carvings is from Jain mythology and still awaits identification. A long frieze, however, depicts the well-known story of Udayana and Vāsavadattā, popular in Jaina and Buddhist legend as well (Pl. 6). The incidents described are the elopement of the princess of Ujjayanī by King Udayana the famous lyrist who was captured by a strategem by her father to get her tutored in music, the pursuit, Udayana's strewing gold to delay the soldiers pursuing him, their stopping to gather the coins and so forth, graphically presented. Early forms of

Sūrya, Śrī Lakshmī and *chaitya vṛiksha* are presented on the doorway lintels of these caves. Dance and musical orchestra here as at Bhārhut present the full gamut of four-fold variety. Hunting scenes are presented with exuberant enthusiasm. A large elephant receiving offering of lotuses from his mates in a lotus pond reminds us of Kālidāsa's description of a similar theme painted on palace walls at Ayodhyā *citradvipāḥ padmavanāvatīrnāḥ kareṇubhirdattamṛiṇālabhaṅgāḥ* —painted elephants down in the lotus ponds receiving lotus stalks from the female ones.

The woman talking to the parrot, though a guardian of a doorway, is quite different from the hefty armoured well-armed guards that are carved at important points.

The mutilated frieze of elephants on the facade of one of the caves recalls the Lomas ṛishi cave and is a delightful study of this animal that has superb representation in Indian art through all the ages.

EARLY SĀTAVĀHANA

THE Sātavāhanas were a powerful dynasty of kings that ruled the whole of the Deccan between the 2nd century B.C. and A.D. Their western seat was at Pratishṭhāna which accounts for the location of several of their monuments in Western India. Their eastern seat was Amarāvatī where a magnificent *stūpa* was embellished with carvings mainly during the time of the later Sātavāhanas. The inscription of Śātakarṇī at Nānāghāṭ gives us a picture of the great power of this dynasty in the second century B.C.

The *stūpa* at Sāñchī which was erected by Aśoka himself had later embellishments. There is an interesting inscription on the eastern gateway here which mentions that the magnificent carving of these *toraṇas* is the work of the ivory carvers of Vidiśā. That it was carved during the time of the early Śātakarṇī is also learnt from inscriptions.

The presence of a guild of ivory carvers at so early a date in Vidiśā proves the corporate feeling among artisans and craftsmen in ancient India as also their versatility. It is clear that the ivory carvers who were dexterous in intricate miniature carving in such soft material could as well wield the chisel to erect magnificent embellished *toraṇa* gateways in stone in heroic proportions. Today the Sāñchī *stūpa* gateways are the only ones standing almost in pristine glory to proclaim the achievement of the early Indian sculptor. The northern and eastern gateways form a treasure-house of Buddha legend and vividly present a picture of the life in the land over two thousand years ago.

The art of Sāñchī shows a marked struggle on the part of the craftsman to evolve a more natural mode of representation, and the frontality observed at Bhārhut is to a certain extent overcome, though still present, through a slight attempt at the treatment of perspective and a general pictorial effect in stone. There is even an attempt to gain depth and to suggest planes and distance but it is in the latest phase of the Sātavāhana art at Amarāvatī that the sculptor fulfils himself in the full achievement of perfection in technical methods.

Among the numerous *Jātakas* represented here none is more elaborate than that of Vessantara, the generous prince who delighted in giving away all that he had, the touching incidents of his banishment, his gift of even his children and wife as he lived the life of a hermit in the forest, nor more touching than that of the noble six-tusked elephant Chhaddanta which is also narrated at great length. The legend of the Mahākapi is as vivid here as at Bhārhut. The *Sāma Jātaka*, the moving story of Sāma, the only son and support of his parents, shot by the king of Banāras purely through a mistake, and restored to life by the merit of the loving parents, is interesting narration in carvings.

Scenes from the Buddha's life include Māyā's dream, the great renunciation and the temptation which is most elaborately treated, the miracles performed by the Master to convert Uruvilva and other Jaṭilas, the presentation of honey by a monkey at Vaiśālī and the descent by a jewelled ladder at Saṅkisa after preaching to his mother in heaven.

The large-sized Yaksha guardians of the gateways are splendid examples of sculptural work comparable with those from Bhārhut. It is not unlikely that some of them are intended for portraits of royal donors.

The *toraṇa-sālabhañjikā* nymphs standing in gracefully flexed pose under Śāla trees laden with flowers and the outer ends of the *toraṇa* jambs immediately under the volute ends of the architraves (Pl. 7) both on the eastern and northern gateways here are such superb ones of their kind that it is no wonder they inspired the poet Aśvaghosha to compare with them lovely damsels bent over the window-sill to peer into the street to see a bridal procession—*avalambya gavākshapārśvam anyā śayitā chāpavibhugnagātrayashṭiḥ virarāja vilambichāruhārā rachitā toraṇasālabhañjikeva*. Comparable with these are some fine specimens of *toraṇasālabhañjikās* of late Śuṅga and early Kushāṇ date in the Lucknow Museum.

To this period belong the magnificent early carvings from the Bhājā, Kārlā, Koṇḍane, Beḍsā and other caves. The earliest ones from Nānāghāṭ cave which are valuable portraits are almost completely lost leaving only the inscribed labels mentioning the personages represented that make the loss felt all the more, with curiosity roused for a glimpse at the features of royalty that have disappeared for ever, due to the ravages of time and vandalism.

The magnificent panels from Bhājā representing Sūrya, in a chariot drawn by four horses and accompanied by his consorts, driving away darkness which is personified as a huge giant groaning under the aerial solar car, and Indra, on his gigantic elephant touring in the celestial spheres, with his *Indradhvaja* banner held aloft by an attendant behind him, viewing with pleasure the *Kalpa* trees in his realm of happiness that satisfy every little wish of the denizens of heaven, are splendid examples of early Sātavāhana sculpture.

Of somewhat later date and more mature in technical skill are the carvings from Kārlā; noteworthy are the *dampatī* and *mithuna* figures (Pl. 8). The pairs riding the magnificent pairs of elephants crowning the pillars forming imposing colonnades are particularly interesting.

GANDHĀRA

THE ancient region of Gandhāra in North Western India has been a meeting place of many cultures. The influence of the Greeks in the wake of Alexander's expedition to India has left an indelible impression on the sculpture of this area. The Greeks were superseded by the Scythians who in their turn were overcome by the Kushāṇs all to a greater or less extent in touch with western art. The anatomy of the figures, the arrangement of drapery, the treatment of hair, the poses and attitudes of the figures all suggest this influence. The earliest representation of the Buddha in human form which comes from the Gandhāra area depicts him almost as a Greek youth. The turban and jewels like the *makara kaṇṭhī* (necklet adorned with crocodile motif) and the flowing *uttarīya* (upper garment) worn by the Bodhisattva have all a purely Indian aroma about them but the figure of the Bodhisattva frequently assumes something of a Greek guise. Feminine form is similarly portrayed as may be observed in such figures as of Māyādevī or Hāritī. Other motifs like the bacchanalian groups, atlantes, garland bearers and the Corinthian type of pillar capital show the deep-rooted nature of this influence, whether the sculptures were executed by Indians trained by the Greeks or by the Greek sculptors themselves. The grace of classical Greek art is usually missed in Gandhāra sculpture; yet it has to be admitted that some of the carvings of this school are great masterpieces. The Buddha that was originally in the Guides mess, Mārdān, the Hāritī and Pañchika and Bodhisattva Maitreya from Sahrī Bahlol in the Peshāwar Museum, Pañchika from Tahkal in the Lahore Museum, Śakra's visit to the Buddha in the Indraśailaguhā from Mamāne Dheṛī in the Peshāwar Museum and also from Loriyān Tangai in the Indian Museum, are a few of the noteworthy sculptures of the Gandhāra school.

The story of the Buddha depicted in Gandhāra sculpture is quite interesting for comparison with that in indigenous sculpture, and peculiarities like the actual figure of the child Siddhārtha issuing from the side of Māyādevī, absent in indigenous representation, are noteworthy. There are certain special favourite themes in Gandhāra sculpture not usually met with elsewhere; for instance, the scene of the miracle under the tree during the ploughing festival from Sahrī Bahlol in the Peshāwar Museum, the fine carving from Jamāl Garhī in the Indian Museum representing the story of the interpretation by the Buddha of the furious barking of a dog near Śrāvastī, the young prince Siddhārtha going to school in a ram-cart from Chārsada in the Victoria and Albert Museum (Pl. 9), the salute to Dīpaṅkara Buddha by Sumedha whose future birth as Gautama Buddha was clearly foreseen thereby as a result of that merit in a carving from Sikri in the Lahore Museum, to mention a few, are of special occurrence. Similarly in *Jātakas* also there are favourites like the *Chandakinnara Jātaka*, *Dīpaṅkara Jātaka* and others in addition to those of normal occurrence everywhere like the *Chhaddanta Jātaka*, *Sāma Jātaka* and *Vessantara Jātaka*.

Some of the carvings are inscribed in Kharoshṭhi letters and give dates, unfortunately of an unspecified era. Though this work slowly declined during the 3rd century A.D., a new school arose about the 4-5th centuries A.D. styled the Indo-Afghan school which expressed itself in excellent examples in clay, stucco and terracotta. This Indo-Afghan school centred upon Haḍḍa near Jalālābād in Afghanistān but is well represented in Taxila. It appears to have perished in the Hūṇa invasions of the 5th century A.D.

The special treatment of certain motifs in Gandhāra sculpture, like the garland-bearer cherubs, Hercules as atlantes, bacchanalian scenes on minutely carved toilet trays, architectural decorations like tritons in corner pieces and winged celestials on brackets, deserves attention.

KUSHĀṆ

THE Kushāṇ school of sculpture of the 1st-2nd centuries A.D. marks the development of the early indigenous art as seen at Bhārhut and Bodhgayā. It was centred round Mathurā, and the finest examples come from that area. Mathurā was a seat of great artistic activity about this time whence numerous sculptures were sent out to other places. A famous example may be seen in the images of the Bodhisattva dedicated by friar Bala in Śrāvastī, Mathurā, Sārnāth and other places. Though the Kushāṇ images of the Buddha are thickset and heavy and lack the elegance of the Gupta Buddha, Yakshīs like the famous ones from Bhuteśar two of which are in the Mathurā Museum and three in the Indian Museum and the damsel carrying food and water in the Bhārat Kalā Bhavan at Banāras, are lovely works of art. The western influence of the Gandhāra school is occasionally seen as in the sculpture of Hāritī in Greek style in the Mathurā Museum; but normally Kushāṇ sculpture from Mathurā is free from Gandhāra influence. Some of the bacchanalian scenes, Hercules and the Nemean lion and the Hāritī figure point to Gandhāra influence while the portrait statue of Kanishka and others in long coats and top boots show a different foreign influence, probably Turkoman. The masterpieces of this period which are executed in the indigenous style are usually free from such influences, and whether it is a Buddha with shaven head or a single dextral curl and simple halo with scalloped edge, a turbaned Bodhisattva or a diaphanously draped Yakshī or a Jain Tīrthaṅkara single or composite in *chaumuka* form with *śrīvatsa* mark on chest, it is always a simple figure, still retaining something of the directness of early indigenous sculpture, though progressing towards refinement the culminating point of which is reached in Gupta sculpture.

The best of the Kushāṇ bacchanalian scenes is one with a vivacious presentation of drunken revelry on one side with a famous scene from one of the earliest dramas in India vividly portrayed on the other (Pl. 10). The bacchanalian scene is laid in a *veśavāsa* or courtesan's house where the charming damsel, the danseuse, is offered cups of wine by her girl attendant, even when she drops down over-drunk, and is supported by a youth, one of the many with pelf lured by the charm of the *veśavāsa*; standing beside the damsel is the old *kuṭṭanī*, exactly the picture of old age, who certainly had once all the charms and wiles associated with girls of the *veśavāsa*, but now left with only the latter as the former had disappeared with the lapse of years.

On the back is the scene of a wealthy damsel moving away from a couple of youths following her. Her opulence is suggested by an umbrella held by a girl, her attendant. Her anklets are pulled up tight to avoid jingling and she holds her upper garment fluttering about her almost as if to cover her coiffure decked with flowers. It reminds one at once of the first act of the *Mṛichchhakaṭika* where the courtesan

Vasantasenā, the loveliest damsel in Ujjayinī, hurries home at dusk hotly pursued by the fool Śakāra, the brother-in-law of the King and his friend the Viṭa, a man of taste, a *Nāgaraka*. The latter pities Vasantasenā, and advises her to get rid of her anklets and flowers, as the jingling of the former and the perfume of the latter betray her even in the darkness of the evening, as she tries to escape from his wicked companion *kāmam pradoshatimireṇa na dṛiśyase tvam saudāminīva jaladodarasandhilīnā tvām sūchayishyati tu mālyasamudbhavoyam gandhas cha bhīru mukharāṇi cha nupurāṇi.* The position of the anklets and her attempt to cover her braid, almost as if to suppress the perfume, as she hurries in front of Śakāra shown chasing her, clearly give the clue for identification that it is the courtesan Vasantasenā; this suggestion is further strengthened by the *veśavāsa* portrayed on the front. The ornaments presented here like the elaborate *mekhalā*, the jingling *mañjīra*, the necklace, ear ornaments, *chaṭulātilaka* on the forehead and the ornamentation for the hair is very interesting for a study of feminine taste in jewellery of the period.

Of the Bhuteśar Yakshīs, the one with wine pot in one hand and a bunch of mangoes in the other is a composition of great charm, (Fig. 4) while another, showing the damsel beaming with pleasure while conversing with her pet parrot, helped on to her shoulder from its cage, recalling the line from the *Meghadūta*, *pṛichchhantī vā madhuravachanām śārikām pañjarasthām* 'or enquiring probably of the

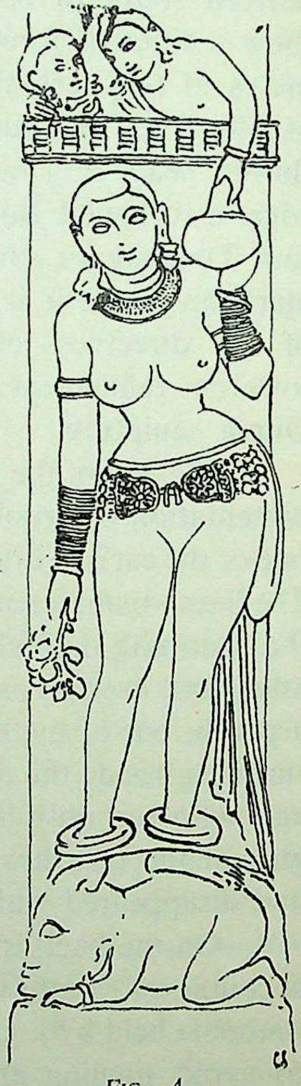


FIG. 4

Yakshi, Kushan, 2nd century A.D., Bhutesar, Mathura Museum.

parrot in the cage sweet in her utterance', portraying the Yaksha's fancy of the attitude of his beloved, are great creations of the Kushāṇ sculptor (Pl. 11). Equally important is the exquisitely carved figures of Isisiṅga in pensive mood, from the story of the ascetic boy who was so ignorant of even the fundamentals of life that he never knew the feminine species.

The magnificent carving of Śrī Lakshmī, standing on and amidst lotuses issuing from a *pūrṇaghaṭa* (over-flowing vase) and pressing her breasts to assure plenty and prosperity, by the suggestion of *payas*, meaning both milk and water, both as a mother-goddess and as a river goddess personified, is a great masterpiece. The peacocks on the back suggest perennial joy. The pearly teeth peeping from between her vermilion lips remind one of Kālidāsa's line *śikharidaśanā* 'with teeth like jasmine buds' in recounting the charm of the Yakshī. The *kaṇṭhī* (necklet), *ekāvalī* (single strand pearl necklace), *keyūra* (armlets) with spread-tail peacock decoration suggestive of joy and festivity, bracelets, anklets and elaborate *mekhalā* (girdle strings) and ribbon-shaped *kaṭisūtra* (waist cord) are all jewellery typical of the period as also the diaphanous apparel.

The corpulent figure of Yaksha Kubera, the lord of wealth, seated at ease, wearing a *mālya* (garland of flowers) is a fine study. The expression in the face is only matched by the humour with which the rotund belly of the extravagantly rich dwarf king is presented by the sculptor who has most carefully fashioned the lovely wig-shaped curls and locks of hair, the well-trimmed moustaches, the sleepy eyes and peeping row of teeth suggesting an indifferent smile.

The Katra Buddha with inscription on pedestal is a special variety showing a single synistral curl on head instead of *ushṇīsha* (cranial protuberance) and is to be distinguished from the Maholi Bodhisattva type.

The inscribed figure of Kanishka is very important like the other portrait statues in the Mathurā Museum with interesting details for the study of royal dress and equipment of the Kushāṇ age.

Among the Jain *āyāgapaṭas* (devotional tablets), the inscribed one dedicated by Loṇaśobhikā is as important for the representation of a Jain *stūpa* resembling in every detail a Buddhist one, as that of Ārya Bhagavatī.

Among the *Jātaka* representations those illustrating fables like *Ulūka Jātaka* and *Kachchhapa Jātaka* are most interesting.

KSHATRAPA

THE Kshatrapas who were a power to reckon with in the early centuries of the Christian era in western India came into conflict with the Sātavāhanas who were at the height of their power under Gautamīputra Śātakarṇī. The greatest Kshatrapa king Rudradāman of whom there is the eloquent picture in his inscription from Girnar records that he twice defeated Śātakarṇī, the lord of the Deccan, probably Vāśishṭhīputra Puḷumāvi, to retaliate the earlier success of Gautamīputra Śātakarṇī who had humbled Nahapāṇa. Nahapāṇa's son-in-law Ushavadāta has a long and interesting inscription in the Nāsik cave.

Ruling from Ujjain, the Kshatrapa kings issued coins with their portraits most artistically delineated on them. Rudradāman, as pictured in his inscription, was well-versed in several arts and a great patron of art and literature. The monuments of this period so far discovered, the Upparkoṭ and Talāja caves, appear rather austere, and though the former has a little figure carving, the latter is devoid of any embellishment. In the group of five caves at Khambhāliḍā in Saurāshṭra there is one with its facade richly ornamented with sculpture (Pl. 12). There are guardians of the gateway on either side standing amidst a number of attendants and the whole scene is placed in a garden full of *Aśoka* or *Kadamba* trees laden with flowers. There are short dwarfs as caryatid figures supporting the structure, reminding us of similar figures in the Nāsik cave which in their turn recall the description of caryatids supporting the Pushpaka palace as given in the *Rāmāyaṇa*, *vahanti yam kuṇḍalaśobhitānanā mahaśanā vyomacharā niśācharāh*. This sculpture is particularly interesting and this cave, discovered very recently, illustrates the Kshatrapa phase of art which is so little known.

LATER SĀTAVĀHANA

THE eastern seat of the Sātavāhanas was at Amarāvatī in the Kṛishṇā valley where one of the most important *stūpas* was embellished with casing slabs and a magnificent rail during the time of the later monarchs of this dynasty. Amarāvatī sculpture represents the peak of Sātavāhana art. The rail around the *stūpa* at Amarāvatī with its rich carving illustrating *Jātaka* stories, *Avadānas* and scenes from the Buddha's life has been rightly considered by connoisseurs of art as the most valuable of the remains of Buddhist art in the Kṛishṇā valley. A simple form as at Sāñchī was elaborated and decorated to the fullest possible extent. The lotus medallions at Bhārhut, Bodhgayā and Mathurā cannot compare with those in the eastern seat of the Sātavāhanas, nor can the garland or its bearers from Gandhāra or Mathurā be said to approach anywhere those from Amarāvatī for sheer delicacy of delineation and magnificence in execution. The motif of garland-bearers perfected in Amarāvatī and continued in Pallava structures has travelled beyond India and found a place even in Javanese art.

Four periods of sculptural work may be distinguished here. The first is very early work contemporaneous with Bhārhut sculpture. The second is of about 100 A.D. and comprises casing slabs from the *stūpa* depicting three principal scenes from the Buddha's life, his enlightenment, first sermon and death, the rows of lions symbolising Śākya-siṁha—lion among Śākyas that the Buddha was—and the *triratna* the Buddhist trinity of Buddha, Dharma and Saṅgha, all arranged one above the other. The large slabs representing Nāgas and *pūrṇaghaṭas* belong to this phase of art. The third period is represented by the magnificent rail of the 2nd century A.D., wherein the sculptor's art is at its best. The themes are as numerous, the decorative element is as diverse as are the different technical methods adopted by the artists to achieve the purpose of effective depiction. The fourth and last period at Amarāvatī has several delicately carved *chaitya* slabs with somewhat elongate figures and a few Buddha images. Other art centres like Ghaṇṭaśāla, Golī, Bhaṭṭiprolu, Jaggayyapeṭa, Gummiḍiduṛṛu, Guḍivāḍa, Koṇḍapūr are well-known from the Kṛishṇā valley but the pride of place goes to Amarāvatī.

Sculpture from Jaggayyapeṭa is mostly of the time of the earliest phase at Amarāvatī. Here the feminine figures on pilasters are an early counterpart from the south to those of the Yakshīs from Bhārhut. But the most magnificent panel from Jaggayyapeṭa is the famous scene of emperor Māndhātā calling for a rain of gold to help his subjects to live a life of ease. This is contemporary with the first phase of art at Amarāvatī where a remarkable sculpture with inscription mentioning the name of a Yaksha, Chandramukha, proves clearly that Yaksha worship was in vogue in the Kṛishṇā valley also as in central and north India where many inscribed carvings of Yakshas and Nāgas have been discovered.

At Amarāvatī there are several splendid sculptures of the rail period illustrating *Jātakas* and *Avadānas* not found elsewhere and which prove the existence of certain early texts now lost but which had formed the source of inspiration for the early carvers at Amarāvatī. The legend of king Śibi as portrayed at Amarāvatī is not from the extant *Śibi Jātaka* but illustrates a variant early text now lost but preserved for us in a late version, that of Kshemendra's *Avadānakalpalatā*. The story of Paduma Kumāra is another such instance. This is also preserved in another of the *Avadānas* of Kshemendra, the early version, on which the Amarāvatī sculptor based his sculptural narration, being lost.

Of the *Jātakas* portrayed at Amarāvatī the *Chhaddanta*, *Hamsa*, *Champeyya*, *Vidhurapaṇḍita*, *Māndhāta* are among the well-known ones. There are others little known and not portrayed elsewhere like *Lossa*. Even in scenes from the life of the Buddha

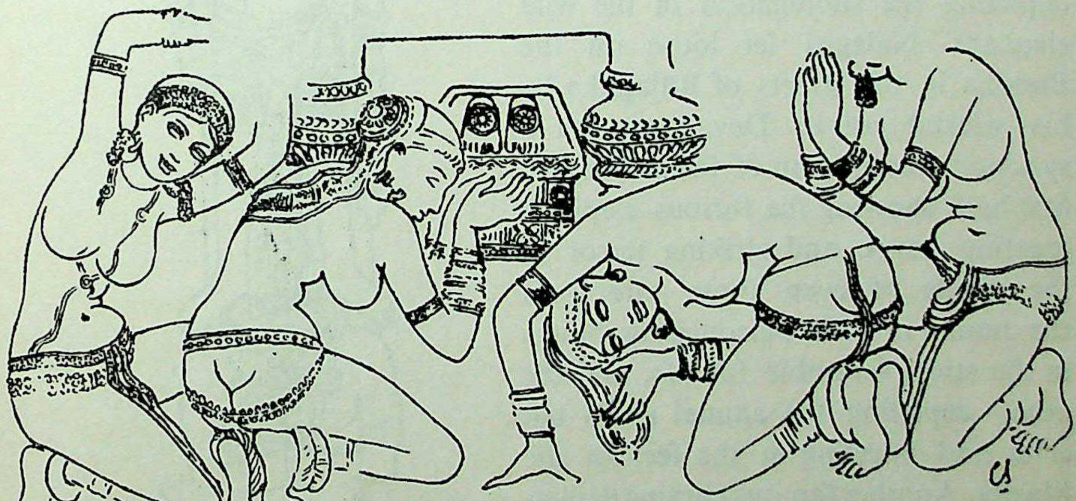


FIG. 5
Adoration of the Buddha's feet, Satavahana, 2nd century A.D., Amaravati, Madras Museum.

there are rare occurrences like the incident of Angulimāla, Sumana, Ajātaśatru's consultation with Jīvaka before he visited the Buddha; the story of Sāmāvatī, whose respect for Buddha, devotion to her husband king Udayana, and jealousy of her co-wife Māgandiyā form the basis for one of the most effective sculptures on an upright from the Amarāvatī rail, is a theme nowhere else portrayed among the numerous Buddhist monuments. The Śākyas welcoming home the Buddha at Kapilavastu is another (Pl. 13).

The Amarāvatī sculptor has methods of his own for effective treatment. The world-famous medallion depicting the subjugation of the wild elephant Nalagiri let loose on the Buddha in the streets of Rājagṛiha by his wicked cousin Devadatta has a synoptic presentation of the events, the first half showing the furious elephant creating havoc and striking terror in the minds of even those safe from the animal in their balconies as others in the street scramble for life, and the other depicting the animal again but calm and kneeling at the feet of the Master. Another famous carving depicts the adoration of the feet of the Buddha by four women: here the composition and the disposition of the limbs

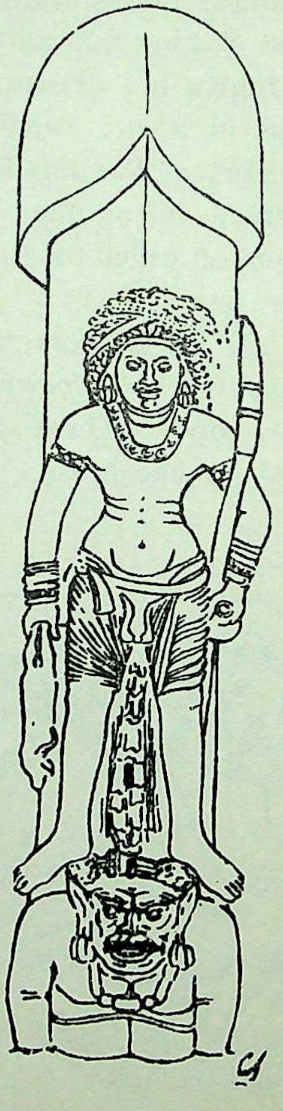


FIG. 6

Sivalinga, Satavahana, 2nd century B.C., Gudimallam.

delineating the beauty of curvatures in form, the mood of intense devotion combined with bashfulness and humility so natural in women, mark it out as a great masterpiece (Fig. 5).

This exuberance in artistic output in Buddhist monuments of the time of the Sātavāhanas should not be understood as a neglect of Brāhmanical institutions. The Sātavāhanas followed the Brāhmanical faith and performed several Vedic sacrifices. They were so tolerant in spirit that Buddhism flourished as well as any other faith. The famous image of Śiva on the *liṅga* at Guḍimallam of the second century B.C. is a unique piece of early Sātavāhana art, probably one of the most remarkable figures of the deity combining the Vedic concepts of Agni and Rudra in a figure that closely follows the Yaksha model in early Indian sculpture (Fig. 6). This with the Śiva-*liṅga* from Bhīṭā is important for the study of the earliest phase of Śaivism.

IKSHVĀKU

THE fourth and last phase of sculpture at Amarāvatī continues a glorious tradition and is characterised by slim and slender figures, more attenuated than those that preceded them. New forms of decoration in jewellery are added. The long and lovely *yajñopavīta* (sacred thread) sometimes composed of pearls appear for the first time in this period (Fig. 7). The *makarī* (crocodile pattern) for the coiffure of the women is pronounced in several figures. Like the song of the dying swan, there is something very charming and delicate about the sculptures of this period, which are of about the same time as those from Ghaṇṭaśāla, Nāgārjunakoṇḍa, Gummiḍiduṟṟu, and Golī. In this phase of art the sculptor sometimes achieves great success, but it also happens that sometimes some of the figures do not come up so high. This is the phase when sculptural art at its best shifted from Amarāvatī to Nāgārjunakoṇḍa for its intensive expression.

These sculptures of the time of the Ikshvāku monarchs are not materially different from those of the later Sātavāhanas. The same can be said of the script used in the latest inscriptions of the Sātavāhanas which closely resembles in the length and flourishes of its letters those of the Ikshvākus. Though the Ikshvāku monarchs were not themselves followers of the Buddhist faith, the monuments at Nāgārjunakoṇḍa are an eloquent testimony to the tolerance of the royal house whose munificence had helped the efflorescence of a great artistic movement at Śrīparvata.

The Buddha is shown here both in anthropomorphic and symbolic form, in the latter case as a flaming pillar surmounted by a wheel and *triśūla* when depicted standing, as in later Amarāvatī sculptures. When the depiction is normal, he is often shown seated with his legs hanging down to rest on a footstool just as in later Vākāṭaka sculptures at Ajaṇṭā or in the earlier Sātavāhana carvings at Kārlā. The familiar scenes in Amarāvatī are repeated here at Nāgārjunakoṇḍa and sometimes even in almost identical pose of arrangement of figures and groups.

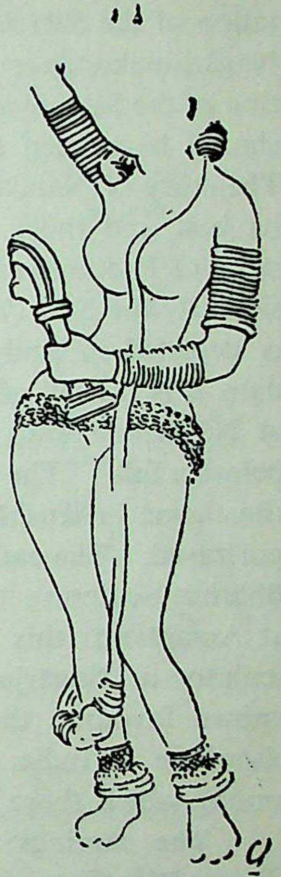


FIG. 7

Beauty with mirror, Ikshvaku, 2nd century A.D., Nagarjunakonda.

Siddhārtha divesting himself of his ornaments, the subjugation of Nalagiri, Māyā's dream and its interpretation, the birth of Siddhārtha, the overcoming of Māra, and several other scenes are depicted in almost the same manner as at Amarāvatī. The touching scene of the Buddha visiting Yaśodharā and meeting Rāhula occurs at Amarāvatī, Golī and Nāgārjunakoṇḍa in almost the same cast. At Ajaṇṭā the representation of the *Śibi Jātaka* follows the *Jātaka* story while at Amarāvatī Nāgārjunakoṇḍa and Gummiḍiduṛṛu, in short in any sculptural depiction of the Sātavāhana or Ikshvāku period, the story is based on what should have been the original of Kshemendra's *Sarvamdadāvadāna*. The story of Nanda and Janapadakalyāṇī, a very popular theme, has its best and most effective representation at Nāgārjunakoṇḍa. The story of Padumakumāra occurs at Nāgārjunakoṇḍa as at Amarāvatī; similarly the *Sasa Jātaka*. While the full flush of power of Māndhātā is depicted in sculptures all over the Kṛishṇā valley at this early date, it is the fall of the emperor and his repentance which is repeated at Nāgārjunakoṇḍa as if to drive home the moral of "pride goeth before a fall". The visit of Śakra to Indraśailaguhā which is a favourite theme in Kushāṇa and Gandhāra sculpture is here magnificently portrayed. The earliest depiction of the visit of Ajātaśatru found in Bhārhut sculpture has its southern counterpart in a rare sculpture at Amarāvatī; this is repeated with great care and elegance by the sculptor at Nāgārjunakoṇḍa. Thus it can be seen that while well-known favourite themes are repeated, fresh themes unknown from elsewhere in India, are found in carvings from the Kṛishṇā valley, among which those from Nāgārjunakoṇḍa rank high.

The carvings of the Ikshvāku period from Nāgārjunakoṇḍa Ghaṇṭaśāla, Gummiḍiduṛṛu and Golī have great artistic merit. The running boy pulling a toy-horse on wheels, the *mithunas* between panels, the *Yakshī-vṛikshakā* at the ends of long rows of panels from Nāgārjunakoṇḍa, the temptation scene from Ghaṇṭaśāla and the magnificent panels depicting Vessantara's story at Golī, as also that of Chhaddanta (Fig. 8) are examples of the finest work in the realm of the Ikshvākus.

Among the *mithuna* panels at Nāgārjunakoṇḍa which are rich in import is the one, with a damsel, whose brows have forgotten their coquettish grace on her giving up wine in her lover's absence, turning her face away from wine, as it is offered to her by her lover, recalling Kālidāsa's line—*pratyādeśādapi cha madhuno vismṛitabhrūvilāsām*. Another shows a damsel in the company of her lover stopping the beak of a parrot with her ruby-set ear-ornament on the pretext of offering it pomegranate seeds almost as if to stop the indiscreet utterances of the bird, recalling the lines from the *Amaruśataka*—*karṇālambitapadmarāgaśakalam vinyasya chañchūpuṭe vrīḍārtā vidadhāti dāḍimaphalavyājena vāgbandhanam.*

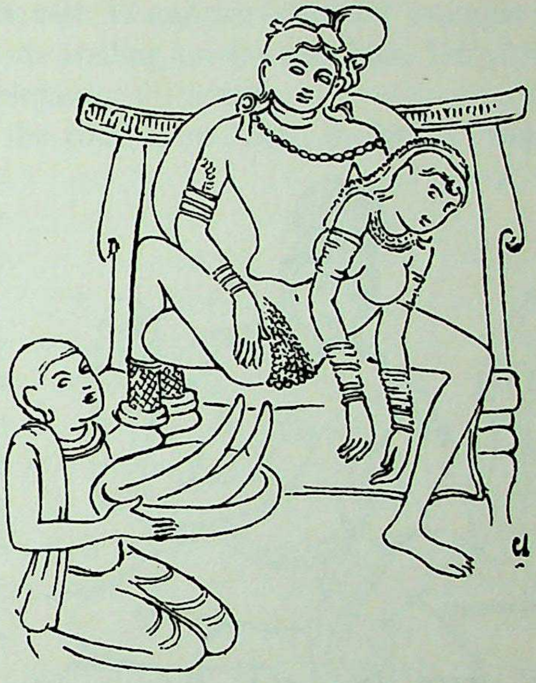


Fig. 8

The dying queen, Ikshvaku, 2nd century A.D., Goli, Madras Museum.

While in Amarāvatī some figures are draped in Greek fashion, in Nāgārjunakoṇḍa Scythian influence is noticed and the cap and coat of a soldier on a pillar may be cited as an example. Vajrapāṇi in Nāgārjunakoṇḍa sculpture carries not a three-pronged *vajra* as in Amarāvatī but a bone-shaped *vajra* similar to the one in Gandhāra sculpture. Influences from Ceylon known through inscriptions at Nāgārjunakoṇḍa are evident in the lovely moonstones with rows of animals most beautifully carved.

GUPTA

THE reign of the Guptas marks a glorious epoch of all round progress in art, literature and science. The art of the Gupta period represents a high point in indigenous Indian art. The already attractive figures in Kushāṇ sculpture are here perfected. Some of the carvings of the Gupta period are unsurpassed for their limpid flow of grace and for their soft and subtle contours.

The preaching Buddha from Sārnāth with serene countenance and beautifully decorated halo so characteristic of the age and draped in robe only the fringe of which is indicated on the softly moulded limbs is a great masterpiece matched only by the two magnificent standing Buddhas from the Mathurā Museum and the National Museum, both distinguished from the Sārnāth figure by the schematic arrangement of the folds of the robe recalling faint echoes of the

Gandhāra mode just in that one respect. The waist cord is almost seen through the robe, so delicate is the workmanship.

The Padmapāṇi from Sārnāth is another splendid example of Gupta craftsmanship. The *jaṭās* trailing on the shoulder, the *yājño-pavīta* and other details are elegantly fashioned.

The Ekamukhaliṅga on the road from Khoh in former Nagod State and from Bhīṭā in the Allāhābād Museum are great masterpieces never to be forgotten.

Some of the Gupta temples such as those at Deogarh and Bhumāra have excellent stone carvings while some others show large terracotta panels. Fine terracotta panels have been found at Bhīṭā, Bhītaragaon, Ahichchhatrā, Rājgir and other places.

Among the stone carvings in their respective temples there are none to beat the magnificent panels representing Vishṇu on Śeshanāga, Gajendramokshada (Pl. 14) and Naranārāyaṇa (Fig. 9) from Deogarh, the huge Varāha raising the earth goddess from the ocean and other carvings from the Udayagiri caves in Central India, to mention but a few. Very early Gupta images of Gaṇeśa, Ekamukhaliṅga, Vishṇu, Durgā, Śeshaśāyi and other deities with all the respective characteristics come from

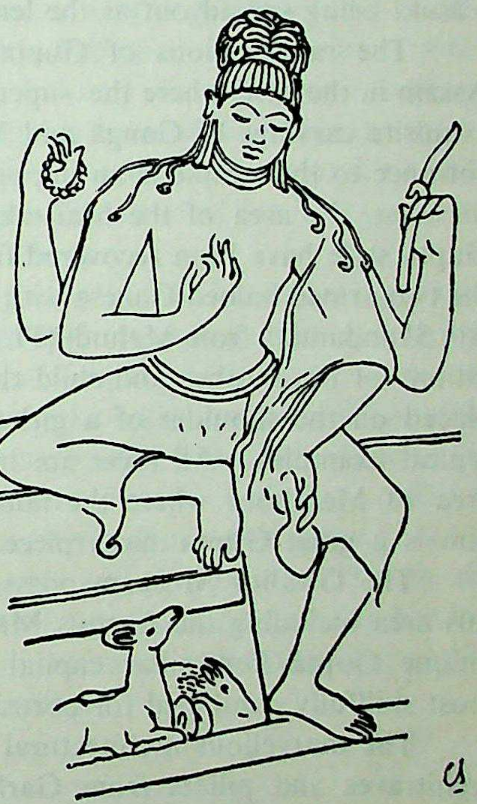


FIG. 9

Narayana of Naranarayana panel, Gupta, 6th century A.D., Deogarh.

Udayagiri. Here occurs the marvellous though worn lintel depicting the *amṛitamanthana* scene which has not only inspired successive schools of art like Pratīhāra, Gāhaḍavāla, Western Chāḷukya, Rāshṭrakūṭa, Kākatīya and so forth but also helped the creation of the pattern of temple with rows of Devas and Asuras holding Vāsuki on either side of the temple conceived as the Mandara mountain, the long body of Vāsuki being spread out as the length of the balustrade it composes.

The ramifications of Gupta art traditions may be seen up to Assam in the east, where the superb doorway from Dahparvatīya with exquisite carvings of Gaṅgā and Yamunā on the jambs guarding the entrance to the temple is an important example, and up to Gujarāt in the west, the area of the Maitrakas, where magnificent sculptures in Gupta style have been recovered from the former Idar state, of which the two-armed haloed Gaṇeśa with a *gaṇa* and haloed Śiva from Śamalāji, Skandamātā from Mahuḍi (Pl. 20) giving one of the finest representations of the mother and child theme, the mother fondling the child placed on the shoulder of a girl attendant, among several such, are typical examples. All these are in the famous Mālwa style from the area of Mandasor where the famous Śiva with attendants flanking him is a great Gupta masterpiece.

The Gwalior Museum possesses several fine Gupta carvings of this area including the famous Mātṛikas and composite icons and a unique Gupta lion pillar capital with *navagrahas* and *dvādaśarāśis* most skillfully combined for portrayal.

The marvellous architectural fragments like doorjambs, lintels, architraves and pillars from Garhwā with such fine themes as the *Kalpavallī* yielding all desires including heavenly nymphs, jewellery, apparel, delicious varieties of wine and so forth, all presented in the bights of the meandering creeper are again fine examples of this school. One of these architraves now preserved in the Lucknow Museum presents the course of the sun and moon from morning till night suggestively detailing the activities of humankind on earth as the celestial luminaries rise and continue their course to form the hours of day and night, midday being emphasised as the supreme hour of the blazing sun as Viśvarūpa or the Omnigenous form of the Lord.

The marvellous collection of sculpture from Bhumāra, now in the Allāhābād Museum and the Indian Museum, constitute a great Gupta treasure-house of art.

The Indian Museum possesses a fine Gupta gateway from Buxār guarded by Gaṅgā and Yamunā and two fine pillars from Rajaona with carving representing the *Kirātārjunīya* and *Gaṅgāpariṇaya* scenes.

The juvenile figure of Skanda with his peacock, Govardhanadhārī, the churning of milk by *gopīs*, and the important portrait of king and queen strongly recalling Chandragupta-Kumāradevī on Gupta coins are noteworthy in the Bhārat Kalā Bhavan.

The *muktayajñopavīta* for the figures, the wigshaped arrangement of hair, the mode of wear of *antarīya* and *uttarīya* garments, and the disposition of jewels on the body of male figure, including the twirled strings of pearls composing the necklace, the body contours of feminine figures with all the softness and grace associated with Gupta mode, the elaborate *mekhalā* girdle strings, the dainty pearl bedecked coiffure with ringlets of hair further beautifying it, the frolicsome *gaṇas* in rows dancing and frisking in a variety of pose and disposition of limbs, all so characteristic of Gupta art, show well that the sculptor could handle a variety of themes avoiding monotony and introduce numerous motifs and decorative patterns where necessary.

VĀKĀṬAKA

THE Vākāṭakas who were matrimonially related to the Guptas, Bhāraśivas and the Vishṇukuṇḍins were paramount in the Deccan contemporaneously with the Guptas in the north. The Vākāṭakas were great patrons of literature and art, and Pravarasena of this dynasty is one of the great royal poets like Śrī Harsha and Bhoja so well-known to history.

The high watermark of perfection in art in the Deccan was reached in the Vākāṭaka age, and no more splendid examples need be sought for the study of Vākāṭaka art contemporaneous with the Gupta art in the north than the later caves at Ajaṇṭā, the early ones at Ellora and those at Aurangābād.

The later caves at Ajaṇṭā of the 5th-6th centuries A.D. have inscriptions that specifically associate them with the Vākāṭakas. An inscription in cave XVI mentions its dedication to the monks by Varāhadeva, the minister of the Vākāṭaka King Harisheṇa in the 5th century A.D., while others in caves XXVI and XX with inscriptions in the same type of script suggest the same date and dynasty.

The sculptural work at Ajaṇṭā merits as great attention as the paintings. The lovely carvings of *mithunas* on either side of the door-jambs of the shrines in the Ajaṇṭā caves, the figures of Gaṅgā and Yamunā to the top as at Udayagiri in Bhilsā representing the earlier tradition of the river goddesses at the top instead of at the bottom, the Nāgarājas as guards, the quaint dwarf figures and the Vidyādhara celestial couples below the capitals as in cave XVI, form a delightful subject of sculptural study at Ajaṇṭā. The originality of thought of the sculptor here is splendidly illustrated in such representations as the composite deer with a single common head for four bodies of the animal artistically arranged. But probably the greatest masterpieces at Ajaṇṭā are the seated Nāgarāja and Nāginī with attendant from cave XIX (Pl. 15), the *māradharshaṇa* scene from cave XXVI, the first sermon at Mṛigadāva in the shrine of cave I and the huge *parinirvāṇa* scene from cave XXVI.

The famous panels representing the *chatura*, *lalita*, *kaṭisama* and other modes of dance of Śiva, his Gajāntaka aspect, the Rāvaṇānugraha form, and more than all, the wonderful story of the penance of Pārvatī and her marriage with Śiva, the Padmanābha aspect of Vishṇu, Narasiṁha fighting Hiraṇyakaśipu, Varāha rescuing Earth, Trivikrama, Vishṇu at ease with his consorts and several other themes from the early caves at Ellora are great carvings that adorn Vākāṭaka monuments scooped in the rock. More lovely than all these is the marvellous scene of Śiva playing the game of dice with Pārvatī where the pearl-bedecked coiffure of the goddess is gracefully carved beyond all possibility of adequate praise recalling Bāṇa's lines—*samuddīpitakandarpā kṛitagaurīprsādhanā haralīleva no kasya vismayāya bṛihatkathā*, a masterpiece repeated several times at Ellora (Pl. 16).

The musical scene in the Aurangābād cave showing a bevy of female musicians and dancers, exquisitely wrought by the Vākāṭaka sculptor, with the full gamut of musical orchestra presented, is another masterpiece.

A remarkable sculpture by the Vākāṭaka sculptor is the figure of Śiva from Parel which interprets him in a very significant form (Pl. 17). It is the earliest form of Śiva as the musical Dakshiṇāmūrti or Vīṇādhara Dakshiṇāmūrti as he is known. He is *nādatanu* or *saptasvaramaya* composed of the seven musical notes. Śiva is conceived as the highest *nāṭyāchārya*; he is also a great lord of music being fond of the musical chant of *Sāma*. His glory is sung in seven *sāmans*, *saptasāmopagītam tvām* as Kālidāsa puts it. *Vedānām sāmavedosmi* says the *Bhagavadgītā* and these seven notes of the *Sāma* i.e., the musical chant of the *Sāmaveda* are presented in the seven figures composing the form of this Śiva.

The great panels in the Elephanta cave are also closely akin to the other Vākāṭaka masterpieces and this monumental work breathes the generosity and art patronage of this great house that got the caves at Ajaṇṭā and Ellora excavated in the rock. The motif of Brahmā on a flight of swans (Fig. 10) recalls Bāṇa's colourful pen picture in his *Harshacharita*.

The *dvārapālas* with their attendants near the central cell of the three-faced Śiva, in his benign, terrific and feminine aspects combined, closely resemble similar figures at Ellora as also several other panels here. Such repetition of favourite theme may be noticed at Ellora itself.

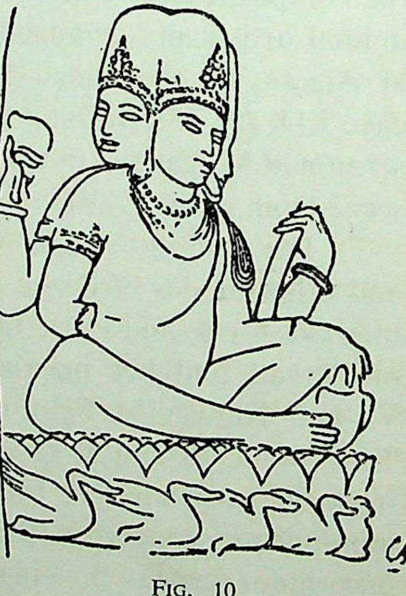


FIG. 10

Brahma on a flight of swans, Vakataka, 6th century A.D., Elephanta.

The panels, Kalyāṇasundara where Himavān is giving away his beautiful bashful daughter to Śiva decked as a bridegroom (Pl. 18), Gaṅgādhara where Śiva receives the triple stream of Gaṅgā as *Tripathagā* coursing in heaven, flowing on earth and descending to the netherworld, Ardhanārīśvara where Śiva combines in himself the aspect of father and mother of the universe, are among the many here that form as it were a filled pitcher of overflowing grace of Vākāṭaka art.

The Vākāṭaka traditions are derived from the earlier Sātavāhana. This can be clearly seen in the many echoes of the Amarāvatī carvings in the painted and carved figures at Ajaṇṭā, Ellora and Aurangābād. It is only the decorative element, chiefly composed of pearls and ribbons so characteristic of the Gupta-Vākāṭaka age, that distinguishes them from the simpler but noble sculpture of Amarāvatī. Even individual motifs have a great story to tell as in the case of the *udaremukha* motif as occurs in the *Rāmāyaṇa*. Kabandha described as huge, headless and devoid of neck, with face on stomach has been made use of as the form of an evil one attacking the Buddha in the *Māradharshaṇa* scene at Amarāvatī in the 2nd century A.D. Contemporary sculpture at Ghaṇṭaśāla has repeated it; and the sculptor of the Vākāṭakas at Ajaṇṭā has continued this weird theme. This is present in still later sculpture also, i.e., Pallava and early Western Chāḷukya that succeeded to the traditions of the Vākāṭakas. It is interesting to recall that the Vākāṭakas are mentioned in a late 2nd century inscription at Amarāvatī; and having travelled from the Kṛishṇā valley to the Deccan and founded a ruling house there have continued a tradition that started in the Kṛishṇā valley. The Guptas who were connected with the Vākāṭakas by matrimony adopted the theme which consequently occurs even at Sārnāth. This *udaremukha* motif has travelled beyond the shores of India and occurs in proper context in the narration of the *Rāmāyaṇa* at Prambaṇam.

The Vākāṭaka traditions of Ajaṇṭā continued in later sculpture as can easily be seen in figures in identical poses found at Mahābalipuram inspired by those at Ajaṇṭā which themselves in turn recall earlier ones from Amarāvatī (Fig. 11). The identical twist of the right leg put forward in an identical pose at Ajaṇṭā and at Mahābalipuram cannot but strike one.

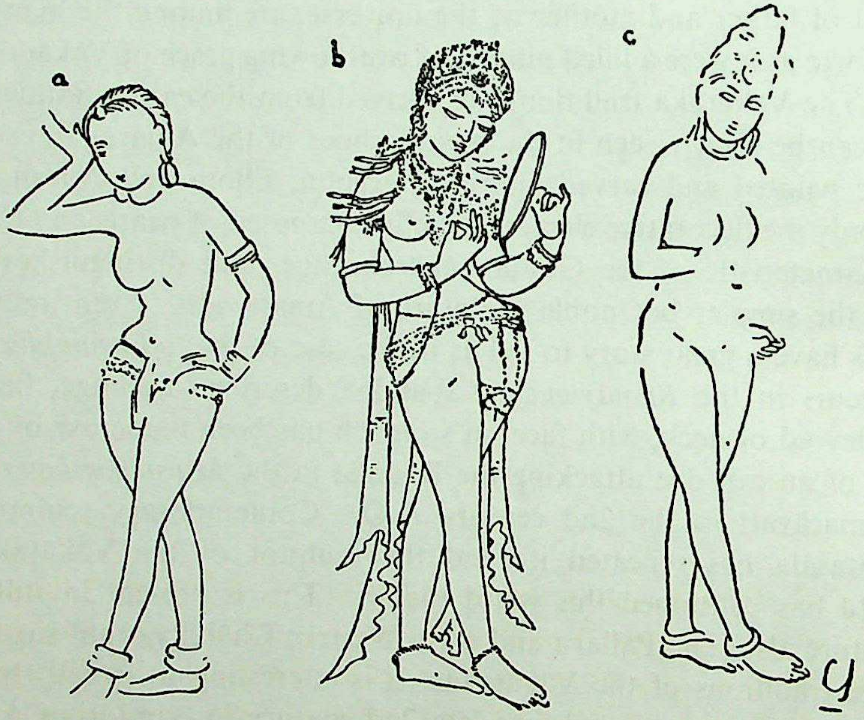


FIG. 11
Similitude in form at Amaravati, Ajanta and Mahabalipuram, 2nd, 5th and 7th century A.D.

ŚĀLAṄKĀYANA

THE Śālaṅkāyanas, the worshippers of Sūrya as Chitrarathasvāmi, who ruled from Veṅgī in the 4th-5th centuries A.D., created a temple for this deity in their capital. This has practically disappeared now; and at Pedavegī near Ellore there are a very few antiquities left. A mutilated image of Gaṇeśa with a single pair of arms is, however, conspicuous and the great influence of this type on all Gaṇeśas from this region in the early centuries of the Christian era is quite apparent. This is almost a larger version of the Gaṇeśa in the Peddamuḍiyam plaque which shows how closely allied Śālaṅkāyana art is with that of the early Pallava.

EARLY PALLAVA

CLOSELY related to the Śālaṅkāyana, Vākāṭaka and Vishṇukuṇḍin, is the art of the early Pallavas, whose territory extended up to the Kṛishṇā valley, and whose bond of friendship was cemented by matrimony with the Vishṇukuṇḍins, who, in their turn, were related similiarly to the Vākāṭakas—a fact that explains many similarities in the motifs and styles in their monuments.

A very early carving from Peddamuḍiyam, representing Gaṇeśa, Brahmā, Narasiṁha, Śivaliṅga, Vishṇu, Devī, Umāmaheśvara with Nandī, Lakshmī as *Śrīvatsa* symbol and Mahishamardinī, with all the figures provided with a single pair of arms, except the last, that is four-armed, recalls similar but somewhat later Pallava figures from Kaveripākkam and elsewhere and a metal *Śrīvatsa* symbolic figure of Pallava Lakshmī from Enāḍī. At Māḍugula there is a

9th Cent. A.D.

sculpture presenting a lively picture of Śiva with his family as also Brahmā with only a single pair of arms. The Vijayawāḍa Museum has a very important early image of Śiva with an axe in one of his single pair of arms and with his Nandī bull at his feet (Pl. 19) carved out of white marble closely following the Sātavāhana and Ikshvāku mode of sculpture but approaching what leads on to the art of the Pallavas observed at Bhairavunikoṇḍa where the carving in the caves should be dated in the time of Siṁhavishṇu the father of Mahendravarman and son-in-law of the Vishṇukuṇḍin King Vikramahendra whose mode of cave-cutting no doubt inspired both these Pallava monarchs in their own similar creations in their territory.

VISHṆUKUṆḌIN

THE Vishṇukuṇḍins were lords of the Veṅgī country in the fifth-sixth centuries A.D. and continued the art traditions of the Ikshvākus. The Uṇḍavalli and Mogalrājapuram caves in and around Vijayawāḍa were the creations of the Vishṇukuṇḍin rulers. In the Uṇḍavalli caves many of the carvings have been ruined and others plastered over and disfigured beyond recognition but wherever the original carving can be made out it shows the vigour and skill of the sculptor in the portrayal of both man and animal. In the better preserved Mogalrājapuram caves can be seen more of the sculptor's genius. The figure of eight-armed Naṭarāja above the lively frieze of lions and elephants adorning the facade of one of the caves is a noble sculpture partly lost. It combines southern and northern traditions. The Apasmāra beneath his foot is as in southern sculpture while his multi-armed aspect recalls the northern mode. It is interesting to compare this with the multi-armed Naṭeśa dancing beside the bull at Bādāmī and the four-armed figure on Apasmāra from Paṭṭaḍakal, where, at the meeting place of northern and southern traditions, both versions occur. The pillars in this cave have interesting carvings depicting favourite themes like the lifting of Govardhana by Kṛishṇa, Varāha rescuing the earth from the ocean, Narasiṁha destroying Hiraṇyakaśipu, Trivikrama overcoming Bali, Liṅgodbhava as an incomprehensible flaming pillar baffling Vishṇu and Brahmā which are familiar in the seventh and eighth century carvings at Mahābalipuram and Ellora respectively where there is greater elaboration and detail. Here, in the small space available on the sides of the pillars, the sculptor has done his best, but these are more important as a study of impressions received and transmitted from and to other areas, in addition to their continuance in their own. It is interesting to compare the Gupta Varāha at Udayagiri with those of Bādāmī and Mogalrājapuram that it inspired, and the latter with those from Mahābalipuram and Ellora, to trace their source. In the Govardhana scene at Mogalrājapuram, which emphasises the divine aspect of Kṛishṇa as in later sculpture at Ellora, unlike as at Mahābalipuram where his human aspect is stressed, as in earlier Gupta sculpture of the same theme, the interesting detail of Gopī carrying a pile of pots occurs as in Mahābalipuram but without as much elaboration. The horned *dvārapālas* like the beautiful heads in the *kūḍus* here are the precursors of similar Pallava ones. Mahendravarman Pallava, being the grandson of the Vishṇukuṇḍin ruler Vikramahendra through his daughter, prides in the introduction of rock-cut architecture and sculpture in the Pallava Kingdom in the south.

MAITRAKA

THE Maitrakas, who were originally feudatories of the Guptas, when the line started with Bhaṭārka, a general of Skandagupta gradually became independent rulers of the kingdom of Valabhī. The Maitraka kings Śīlāditya and his nephew Dhruvasena II were the contemporaries of Harshavardhana whose daughter was married by the latter. Dharasena the offspring of this imperial alliance even assumed imperial titles. Valabhī was a great literary centre with its university as at Kāñchī and Nālandā and great poets like Bhaṭṭi were fostered. Royal patronage extended to every aspect of Indian culture and art. As should be expected the inspiration was mainly Gupta and this phase of sculpture was a local variation of a very extensive type.

Śāmalāji, Koṭyarka, Kārvaṇ, Roḍā and other places have yielded several lovely sculptures with all the grace of Gupta work and these constitute a picture of the sculptor's activity under the Maitrakas. It is known from an inscription that during the time of Kumāragupta the wealthy members of the silk weavers' guild built a fine temple of the Sun god at Daśapura. Encouragement for the sculptor's art was great as proved by the abundance and fine quality of the sculptures recovered from the area.

The standing Gaṇeśa from Śāmalāji with a single pair of arms and halo is only one of the several other figures from the same place like Kaumārī beside her peacock and Śiva standing beside his bull or flanked by attendants which vie in elegance of execution. The theme of the mother and child as treated at Koṭyarka with particular reference to baby Skanda and Umā, and the presentation of the child on the shoulder of the attendant girl as the mother fondles it, a beam in the face apparent in every figure composing the group, is charming beyond praise (Pl. 20). The Mātṛikās, Sūrya and other themes equally well-fashioned besides others provide a great variety of theme tackled by the sculptor of Gujarāt in a creative spirit with innovations rarely met with elsewhere.

EARLY WESTERN CHĀḶUKYA

THE Western Chāḷukyas, who succeeded the Vākāṭakas in the Deccan, were great in their appreciation of art as in their kingly power. The earliest examples of early Western Chāḷukya art are from Mahākūṭeśvar, Aihoḷe, Bādāmī and Paṭṭaḍakal where splendid monuments exist. The Mahākūṭeśvar pillar inscription of the sixth century A.D. actually coincides with the last phase of Gupta-Vākāṭaka art. That explains the close resemblance of the earliest Western Chāḷukya carvings with those of the Vākāṭakas.

The Durgā temple at Aihoḷe is among the earliest Western Chāḷukya ones and has some of the finest panels like Śiva, Narasiṁha, Mahishamardinī, Vishṇu, Varāha and other deities adorning the apse around the central shrine; the carvings on the pillars of the *maṇḍapa* in front are equally effective. The ceiling here contains magnificent carving which has inspired similar effective work in the Bādāmī caves. The two famous panels of flying celestials in the National Museum are of this group of ceiling figures.

The Ladkhan temple at Aihoḷe is also very early and has interesting carving. The *pūrṇakumbha* and *mithuna* motif are prominently depicted and the *kinnarī* in the *mithuna* group is an *aśvamukhī*, with equine head.

The fine panels portraying Śiva, Vishṇu and Brahmā on the ceiling of the Kuntī temple are also noteworthy. Allied to these are the magnificent panels representing Śeshaśāyi, Haragaurī and Brahmā, (Pl. 21) now in the Prince of Wales Museum.

On the hillock, the Jain temple, which contains the famous inscription of Puḷikeśī II, has an extraordinarily well-fashioned large figure of Ambikā.

The magnificent caves at Bādāmī are equally important for the study of early Chāḷukya art. The Naṭarāja in the *chatura* attitude of dance at the entrance to cave I is as important as the Ardhanārīśvara in the cave itself and in the Vaishṇava cave higher up, which is the largest and richest in workmanship, the large panels of Vishṇu seated on Ananta, Varāha, Trailokyamohana, Trivikrama and Narasiṁha which compel attention, can nevertheless hardly minimise the importance of the lovely bracket figures adorning the capitals of the long row of pillars. These are the precursors of the numerous later bracket figures in Chāḷukya monuments. The carving of the ceiling is rich and varied in design and theme.

The famous inscription here clearly shows that the cave was excavated by Maṅgaleśa, the brother of Kīrtivarman and predecessor of Puḷakeśī.

At Paṭṭaḍakal may be seen the efflorescence of early Chāḷukya art enriched by the inspiration derived from the art of the Pallavas at Kāñchī. Inscriptions in the Virūpāksha temple at Paṭṭaḍakal mention its erection by the architect Sarvasiddhi from the Southern country who was highly proficient in his art and who could fashion several types of monuments. Vikramāditya's conquest of Kāñchī and his appreciation of the Pallava temple of Rājasiṁheśvara, i.e., Kailāsanātha, borne out by an inscription of his engraved there, is almost confirmed by the mention of a Southern sculptor as the architect of the Virūpāksha temple at Paṭṭaḍakal as it proves that the king imported these sculptors and their ideas to beautify his realm. His art-minded queen Trailokyamahādevī helped him in this artistic creation as another similar Pallava queen Raṅgapatākā helped her husband Rājasiṁha in his artistic creations at Kāñchīpuram. The pillars here have wonderful themes like the story of Gaṅgā and *amṛita*, the loves of Ahalyā and Indra, the last moments of Bhīshma on a bed of arrows and so forth. In the Pāpanātha temple, apart from the beautiful *mithunas*, the theme of Tripurāntaka on a pillar and the entire story of the *Rāmāyaṇa* in labelled panels are indeed fine artistic creations.

PALLAVA

MAHENDRAVARMAN, the son of Siṁhavishṇu was a remarkable Pallava king. He was so art-minded and versatile that he was styled *vichitrachitta*, the curious-minded. He introduced rock-cut temple architecture for the first time in his kingdom in the south i.e., the Tamil-speaking area. The traditions from the Kṛishṇā valley observed in Vishṇukuṇḍin caves at Mogalrājapuram are here apparent. As he was the daughter's son of the Vishṇukuṇḍi king, Vikramahendra, the traditions of his maternal grandfather's realm made a deep impression on him probably in his childhood. The *dvārapālas* in Mahendravarman's caves with the arrangement of their hair in a large mass on either side of the face resting on the shoulders, with the ornaments, waistband, heavy club, and hands on the waist or raised in wonder or in the threatening attitude, with thick *yajñopavīta* often running over the right arm as in early Western Chāḷukya and Vishṇukuṇḍin figures, are very characteristic. Vishṇu's crown is very high and cylindrical, drapery heavy, the waist cord thick with prominent loops and tassels, and the mode of wearing the undergarment is usually the *hastiśauṇḍika* (curved like elephant-trunk mode).

Excellent sculpture of this early period of Pallava art may be seen at Tiruchirāpaḷḷī, Tirukal̤ukuṇram, Kīl̤māvilaṅgai and other places. The Gaṅgādhara panel at Tiruchirāpaḷḷī is one of the noblest creations in Pallava art. The dignified figure of Śiva receiving with indifference the proud stream of the river on just two of his locks is significantly portrayed. The princely figure in the cave of Mahendravarman at Tirukal̤ukuṇram is another attractive carving. At Mahābalipuram, the gigantic group depicting Arjuna's penance is a great masterpiece (Pl. 22). Of similar importance is the Govardhana scene depicting Kṛishṇa raising the mountain with a group of cowherds and cowherdesses above him (Fig. 12). Śeshaśāyī Vishṇu and Mahishamardinī in the Mahishamardinī cave, Varāha and Gajalakshmī in the Varāha cave are great masterpieces. These belong to the middle of the seventh century and represent the art of Narasiṁhavarman's time. The great portrait panels of Mahendravarman and Siṁhavishṇu with their queens presented by

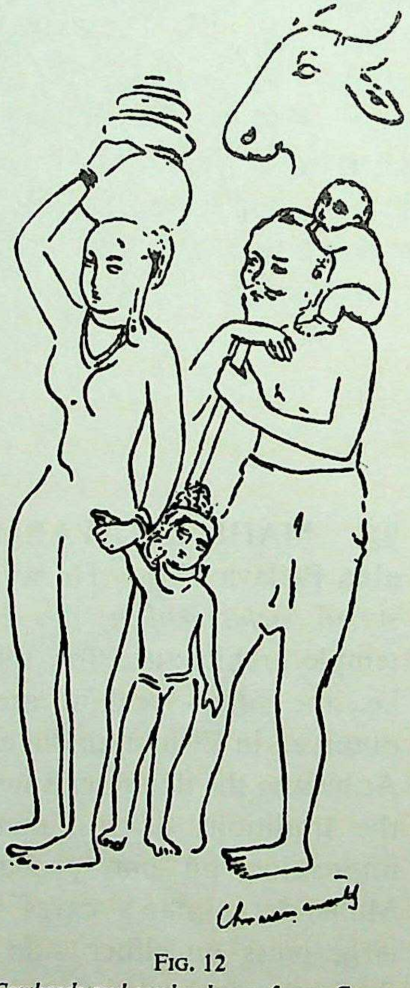


FIG. 12

Cowherds and cowherdesses from Govardhana cave, Pallava, 7th century A.D., Mahabalipuran.

Narasiṁhavarman with great filial affection with proper labels in the Varāha cave and his own portrait presented on the Dharmarājaratha show how assiduously the Pallava sculptor practised portraiture. The famous Mahishamardinī panel at Mahābalipuram is a masterpiece that inspired the same theme at Ellora in almost the same mode of depiction. The inspiration of early Pallava work is to be sought in the Sātavāhana art from Amarāvatī.

Later Pallava carving shows greater detail of workmanship, lighter anatomy, and more developed artistic finishing. The sculptures of the Vaikuṇṭhaperumāl, Airāvateśvara, Mukteśvara, Mataṅgeśvara and other temples at Kāñchīpuram are fine examples of late Pallava work. Several excellent examples of late Pallava art from Satyamaṅgalam, specially the group of Mātṛikas and Śiva both as Vīrabhadra and as Yoga-Dakshiṇāmūrti, are in the Madras Government Museum. The figures are indeed more slender, the face elongate, the loops and *yajñopavīta* less heavy. The civilization of the time, life in the city, battles, horse sacrifice, coronation, election of king, consecration of temples and several other incidents are graphically represented in the sculptural panels on the inner walls of the Vaikuṇṭhaperumāl temple which are therefore invaluable for a peep into the life and culture of the period. Pallava sculpture is rich in iconography and the different *mūrtis* of Śiva, Vishṇu and Devī form an interesting study by themselves.

The late Pallava sculptures from Kaverīpākkam represent a fusion of Rāshṭrakūṭa elements in Pallava art owing to the occupation of a portion of the Pallava territory by the Rāshṭrakūṭas for a while. The names of the Pallava queen Revā and her son Dantivarman, obviously named after his maternal grandfather Danti of the Rāshṭrakūṭa family, suggest their relationship that brought about the influences in art. The comparison of the lotus, lily and pearl decoration of the *yajñopavīta*, lion-head clasp for armlet, girdle etc., in late Pallava sculpture with similar occurrence in Chāḷukya and Rāshṭrakūṭa art show the strains that had flowed into the simpler Pallava art.

The Somāskanda figure is almost a pivot on which all Śaiva art of the Pallava period rests. This form was a great favourite and is repeated in almost every Pallava shrine behind the Śivaliṅga. The triple cell for the *trimūrtis* Brahmā, Vishṇu and Śiva was a feature till about the middle of the 7th century, and it is this idea that has been carried along beyond the shores of India to Java to blossom into the triple *vimāna* for the three deities at Prāmbaṇam.

EARLY PĀṆḌYA

CLOSELY resembling the Pallava cave temples are the Pāṇḍya ones in the extreme south of the peninsula. Converted to the fold of his forefathers by the baby saint Tirujñānasambandar, at the instance of his queen, the Choḷa princess Maṅgayarkaraśi and his minister Kulachirai, the Pāṇḍya king Ninraśīrneḍumāran, and his successors, particularly Rājasiṁha, studded their country with temples, even as Pallava Mahendravarman, converted by Appar, filled his kingdom with rock-cut shrines. The Pallava temple was the model. The cave temple at Tirumalaipuram is a fine example of early Pāṇḍya work. Here the sculptures of Brahmā, dancing Śiva, Vishṇu and Gaṇeśa are remarkable for their close resemblance to the heavy early Pallava carvings even in details and for the comparative simplicity in decoration which characterises this early phase of art. Even the *dvārapāla* figures in this and other Pāṇḍya caves closely resemble the Pallava ones. There are other rock-cut shrines at Tirupparaṅkuṇram, Sendamaram, Kunnakuḍi, Chokkampaṭṭi and other places with equally interesting early Pāṇḍya carving. At Tirupparaṅkuṇram, a beautiful panel representing Naṭeśa's dance is among the most remarkable of these early sculptures. It shows Śiva as the principal figure in its composition; the musical orchestra, Śivagaṇas, Pārvatī and Nandī all watching the dance are presented in very lively form. The *nandidhvaja* (the staff crowned by bull emblem) in one of the hands of Śiva and his *chatura* pose recall similar type at Paṭṭaḍakal.

The rock-cut temple at Kaḻugumalai has magnificent carving. The *gaṇas*, *nandī*, Śiva, Pārvatī and other figures of deity conceived and executed by the sculptor with great discrimination and restraint are excellent specimens of early Pāṇḍya work (Pl. 23). The Śivagaṇas carefully delineated with curls of hair and *jatās* arranged in different fashion, wearing a smile on their face and beaming with enthusiasm, sometimes in musical mood, playing different musical instruments or dancing about in joy, or supporting the tiers of the *vimāna*, or whispering sometimes to one another, portray the variety of pose and movement which the sculptor could produce with ease (Pl. 24). Acting almost as the guiding spirit of the entire monument and proclaiming from afar, the nature of the temple as dedicated to Śiva, is Umāsahita, Śiva seated with Umā. There are other iconographic forms of Dakshiṇāmūrti playing the *mṛidaṅga*, probably a unique instance of such portrayal, Narasiṁha almost like the figure at Bādāmī, Brahmā, Vishṇu, Skanda, Chandra, Sūrya and so forth. The *surasundarīs* between the tiers against shallow niches in artistic attitude before or after their bath holding the locks of hair to dry them up before perfuming and arranging the braid or getting ready for their toilet are all tastefully arranged decoration for the monument.

On the scarp of a hillock in the vicinity of the rock-cut temple are carvings illustrating the Jain pantheon. Particularly interesting is a figure of Pārśvanātha with snake hoods over his head and his attendant Yaksha and Yakshī. Padmāvatī Yakshī and Ambikā are particularly charming figures in this group.

EARLY CHERA

EARLY Chera sculptures found in cave temples closely resembling the Pallava and Pāṇḍya ones have similar form and poise. Among the earliest Chera carvings are *dvārapālas* at Kaviyūr near Tiruvaḷḷarā and the one to the left of the entrance particularly recalls similar figure in the Pallava cave at Tiruchirāpaḷḷi. The next stage in the development of Chera sculpture may be seen in the carved figures at the entrance of the Viḻiñjam cave near Trivandrum (Pl. 25). This is typical eighth century work and closely resembles Pallava carving of the period in and around North Arcot and Chingleput. A stone image of Vishṇu at Kurattiyara is very similar to carving of the latest phase of the Pallava art in its transition to early Choḷa. The heavy tassels and loops though present show a tendency to ornateness. Of the same date is the *dvārapāla* unearthed at Viḻiñjam. The door-keeper has a single pair of arms one of which is in the attitude of wonder, the other threatening defiance. The bells on the sacred thread and the central tassels of the undergarment and a certain richness of decoration suggest some Chāḷukya influence as well. But, in the main, the type is akin to that of early Choḷa.

The caryatid dwarfs under *gomukha* gargoyle, known as *orutāṅgi*, like the ones from some early temples in Cochin as from Peruvanam, recall similar figure under the gargoyle in the Bṛihadīśvara temple at Tañjāvūr representing fine early Choḷa work. A broken Vishṇu in late Pallava style found at Talakhaṭ near Iriñjālakkuḍa in Cochin, the Buddha images from Bharaṇikkāṇi and Murudukulaṅgarai, and Jain figures cut on the face of the rock at Chitaral in Travancore are fine examples of Chera art of this period.

The excellent panels of dancers and musicians from Trivikramaṅgalam and the *kuḍakūttu* dance scene from the temple balustrades are great masterpieces giving an insight into the period of music and dance in the south—*nityavinoda*.

Included in the kingdom of the Cheras is the Koṅgu area where cave temples closely resembling Pallava and Pāṇḍya exist. The figures of Raṅganātha and Lakshmī-Narasiṁha in the caves at Nāmakkal in Salem district are of the eighth century A.D., and recall the Śeshaśāyi group at Mahābalipuram and other similar carving. It is the friendly relationship of the Āy rulers with the Pallavas that explains the close resemblance of Koṅgu art with that of the Pallava caves of the Tamil country.

EASTERN CHĀḶUKYA

PUḶAKEŚĪ, the valiant Western Chāḷukya ruler, established his brother Kubjavishṇuvardhana in the Veṅgī kingdom which he added to his own by conquest; and thus began the line of the Eastern Chāḷukya rulers. Like the western branch, the eastern was keenly alive to beautifying their realm with noble edifices erected to enshrine their favourite deities. Kubjavishṇuvardhana was a great patron of art and probably during his time existed a great temple to Śiva, the massive monolithic guardians to the doorway of which are among the earliest sculptures of this school. His queen Ayyanamāhadevī, like her husband, had great religious catholicity and constructed Jain temples at Vijayawāḍa. In the early stages, the sculptures of the Eastern Chāḷukyas are huge and colossal and inspired by Western Chāḷukya traditions from which the sculptor largely drew, and it is interesting to compare these huge monoliths of the period, some of them inscribed, with colossal figures that occur in the caves of Maṅgaleśa at Bādāmī. This was a great and grand style of huge figures, a style set up by the Guptas and Vākāṭakas a little earlier, as for instance at Udayagiri and Eraṇ in the case of the former and Aurangābād, Ellora, Ajaṇṭā and Elephanta in the case of the latter. It is this grand style of the Guptas and Vākāṭakas that accounts for monolithic early medieval sculpture both in the north and in the Deccan. This style captured the heart of the early medieval carvers in Andhra as well and accounts for this tradition in the early Eastern Chāḷukya territory. At Vijayawāḍa, a number of monolithic sculptures are found illustrating the early phase of Eastern Chāḷukya school. A pair of *dvārapālas* of exceptional beauty, both of them really giants—one wearing an *yajñopavīta* of lotuses and lilies and another with bells suspended from it at intervals (Fig. 13) both wearing armlets and ornaments with lion-faced decoration, with hand in characteristic *tarjanī* and *vismaya* and holding a noose and colossal club, are masterpieces of early Eastern Chāḷukya art that probably adorned a Śiva temple. Inscription on the back of one of them gives the personal name of sculptor as Guṇḍaya describing him as in the service of the lord of Vegī, the Eastern Chāḷukya king, as his favourite sculptor. They are now preserved in the Madras Museum. In the fields at Biccavol there is a huge monolithic Gaṇeśa belonging to this early phase.

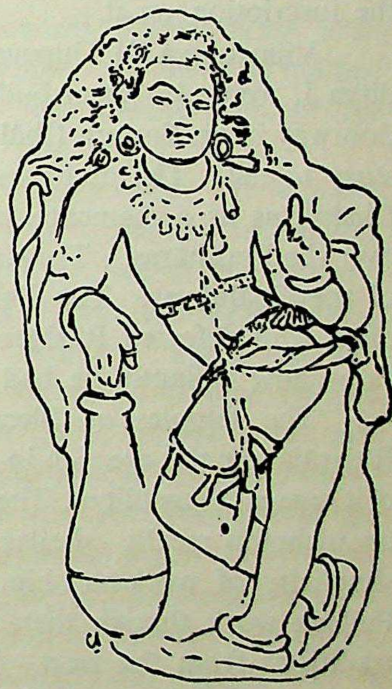


FIG. 13

Dvarapala, Eastern Chalukya, 7th century A.D., Vijayawada, Government Museum, Madras.

Vijayāditya II Narendramṛigarāja in the beginning of the ninth century fought 108 battles in twelve years to establish himself and as a thanksgiving for his success built as many temples in his realm, some of which still exist. At Vijayawāḍa, at some distance from Akkannamādanna cave, is Jāmidoḍḍi where some carvings represent the early phase of art assignable to the time of this king—largely capitals, pillars and other carvings (Pl. 26) that probably composed a lovely *maṇḍapa*. The interesting carved and inscribed pillar on the Indrakīla hill with panels representing scenes from the Kirātārjunīya story is another fine example of ninth century work with its date corroborated by the inscription on it.

Vijayāditya III, Guṇaga as he was known, and Chāḷukya Vikramāditya I, were also great builders. The Gaṅgā and Yamunā motif on doorway in an Eastern Chāḷukya temple at Biccavol has an interesting story to tell. The motif was brought to their realm by the Western Chāḷukyas as a memento when Vikramāditya of Bādāmī triumphed over the Pratīhāras. The Rāshṭrakūṭas prided in this as the successors of the Chāḷukyas. The Eastern Chāḷukya monarch Guṇaga Vijayāditya who defeated Rāshṭrakūṭa Kṛishṇa II introduced this motif to show how valiantly he had won it.

The temples at Biccavol, particularly the Goliṅgeśvara and Rājarāja temples are rich in sculpture and represent the art of the time of Guṇaga Vijayāditya. The *makara toraṇa* pattern with floriated tail on nichetop recalls similar work in Pallava temples also. Here the simplicity of workmanship avoiding excessive ornamentation recalls Pallava work though there are other features simulating Chāḷukya traditions from the west. It is almost as in Paṭṭaḍakal where the southern traditions predominate over the local Chāḷukya. Even Naṭarāja is presented with four arms as in the southern sculptures. Śiva as Vīrabhadra from a group of Mātṛikas is of fine workmanship. Another beautiful carving is that of Kaumārī. The peacock of Skanda and the swan of Brahmā shown beside them are quite natural and pleasing. Another charming sculpture is Gaṅgā the river goddess personified. Gaṇeśa, whose carving appears often on the *vimāna* top, has yet a single pair of arms and a natural elephant's head without a crown. This form of Gaṇeśa recalls the beautiful image on the bronze seal of the monarch from one of his copper-plate grants.

The long and abiding political and cultural contact with Kaliṅga country accounts for influences from Kaliṅga as well, as seen in the popularising of *mithuna* figures similar to those in Orissan temples in the Eastern Chāḷukya ones as also the occurrence of the Lakulīśa form in the place of Dakshiṇāmūrti.

The temple of Śiva at Sāmalkoṭ, named Bhīmeśvaram after Chāḷukya Bhīma, was erected by him, as also the similarly named more famous shrine at Drākshārāmam. The Pārthasvāmi on the Indrakīla hill at Vijayawāḍa is also of his time.

Eastern Chāḷukya art shows the commingling of Western Chāḷukya, Rāshṭrakūṭa, Eastern Gaṅga, Cheḍi, Pallava and Choḷa traditions. This is observed in the sculptural wealth at Biccavol, particularly in the Goliṅgeśvara temple. The beautiful large Gaṇeśa here has a *jaṭāmakuṭa* as in Kaliṅga and Pāla art. Sūrya has top-boots similarly. He is not bare-footed as in Western Chāḷukya, Pallava or Choḷa sculptures. Vishṇu, on the other hand, carries *gadā* and *śaṅkha* in the southern fashion. Brahmā again is youthful and without a beard as in Pallava-Choḷa figures. There are other factors like the anatomy of the figures and disposition of ornaments which recall clearly Western Chāḷukya mode. Naṭeśa as at Paṭṭaḍakal has four arms but dances in the *chatura* mode combining northern and southern predilections. Āliṅgana-Chandraśekhara in the Goliṅgeśvara temple has a peculiar charm associated with early Chāḷukya figures. Lakulīśa, in one of the ruined temples, is clearly inspired by Kaliṅga representations where they replace Dakshiṇāmūrti so popular in the south.

RĀSHṬRAKŪṬA

IN the middle of the eighth century Dantidurga wrested power from the Chāḷukyas and began the rule of the Rāshṭrakūṭas. He was succeeded by his uncle Kṛishṇa I who created the greatest wonder of medieval Indian art, the Kailāsa temple. This great monument, as mentioned in a later Rāshṭrakūṭa copper-plate grant, excited the admiration of even the celestials who paused awhile on their heavenly course to gaze at the beauty of so magnificent a monument and wondered if anyone could create so excellent a structure with such exquisite workmanship. This great monolithic monument was cut out of a hill from top downwards to the base, the sculptor having the entire plan of the stupendous edifice in his mind, and carefully executing it with a precision rarely beaten in the annals of Indian architecture.

The tradition followed in the Kailāsa is the Southern, and it closely resembles both the Virūpāksha temple at Paṭṭaḍakal and its source the Kailāsanātha at Kāñchī. The fine carvings of Lakshmī amidst lotuses, Rāvaṇa shaking Kailāsa, Rāvaṇa offering his ten cut heads to Śiva, the three rivers Gaṅgā, Yamunā and Sarasvatī personified, Rati and Manmatha, Garuḍārūḍha-Nārāyaṇa, Tripurāntaka, Bhairava, Śaṅkha- and Padmanidhis, Vāyu, Agni, Skanda and other splendid carvings in addition to several small-scale episodic narrations from the *Rāmāyaṇa*, *Mahābhārata* and *Vishṇupurāṇa* as also flying figures of celestials, the fight between Vālī and Sugrīva, Rāvaṇa attacked by Jatāyu (Pl. 27), provide a magnificent sculptural gallery in the temple. A close embrace of a pair amongst the *mithunas* portrayed here (Fig. 14) recalls the fond picture imagined by the Yaksha in Kālidāsa's lines *aṅgenāṅgam pratanu tanunā gāḍhataptena taptam sāsreṇāśrudrutam aviratotkaṇṭham utkaṇṭhitena.*

The Rāshṭrakūṭa carvings in the Kunteśa temple show a further development of the early Chāḷukya style. The later Chāḷukya sculpture from the Canarese districts shows this school progressing further on the road to stylization. The canopy or background of foliage, the pattern of clouds, the jewelled crowns and ornaments, the elongate halo, are some of the distinctive characteristics of this school.

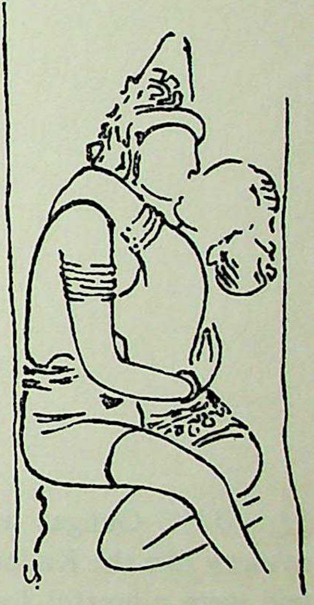


FIG. 14
Mithuna, Rashtrakuta, 8th century A.D., Ellora.

WESTERN GAṄGA

THE Gaṅgas who ruled over Gaṅgavāḍi represent an ancient dynasty like the Kadambas. They ruled from Talakāḍ on the Kāverī, and were powerful for a time, though eclipsed later by the power of the Chāḷukyas and the Rāshṭrakūṭas. In fact, however, they were powerful allies of the Chāḷukyas and Rāshṭrakūṭas. Though originally of the Brāhmanical faith, Durvinīta and others were Jains. An instance of early Gaṅga sculpture is the portrait of Nītimārga, the Gaṅga king who succeeded Rājamalla in the ninth century, which represents him on his death-bed. This carving is the head of a memorial stone, the Daḍḍahuṇḍi stone, in which the king and the crown prince are shown, as also a nobleman who put an end to his life to get buried with his master. Probably the greatest monument of the Gaṅgas is the colossal image of Gomaṭeśvar at Śravaṇabelagoḷa (Pl. 28) which was caused to be made during the time of Rāchamalla Satyavākya, the Gaṅga king, at the instance of his minister and general Chāmuṇḍarāya. This huge colossus which could be dated in 983 A.D. is one of the finest images of its kind in India and is a tribute to the fine workmanship of the Gaṅga sculptor.

NOḶAMBA

NOḶAMBAVĀḌĪ was an important portion of the vast Canarese area included in the Chāḷukya kingdom. The Noḷambas who ruled from Hañjeru or Hemāvatī were feudatories successively to the Western Gaṅgas, Western Chāḷukyas, Rāshṭrakūṭas and the Choḷas according to the exigencies of time. They were never completely independent, though some of the rulers of the line like Iriva, Dilīpa and Mahendra were powerful. They were, nevertheless, highly art-minded and beautified their capital with fine temples decorated mainly in the Chāḷukya style. The variation in the artistic propensities of the craftsmen of the locality has lent an individuality to Noḷamba work.

The Choḷa inscriptions of Rājarāja and Rājendra specially mention their conquest of this region, and at Hemāvatī, the pillar with

Choḷa inscription in *Grantha* characters mentions this triumph over again. Emperor Rājendra's appreciation of the art of the fine sculpture at Hemāvatī is eloquently testified by the large row of exquisitely carved Noḷamba pillars set up around the central shrine of Apparsvāmi in almost *maṇḍapa* fashion at Tiruvaiyār near Tañjāvūr as also by other sculptures from Noḷambavāḍi which lie scattered or fixed in the great temple at Tañjāvūr.

The temples at Hemāvatī are noted for the exquisite carvings on the pillars elaborately wrought, the ornamented lattice windows and screens, the fine carvings on the ceiling portraying the favourite theme of the *lokapālas* and the intricate design of figure work on the pillars. A fine Umāmaheśvara group with the name of the Noḷamba princess Pāsanabbe, the donor who probably presented it to the temple, is one of the greatest masterpieces of Noḷamba art (Pl. 29) and is preserved in the Madras Government Museum. A Sūrya with exquisite carving of ornamental jewellery, so characteristic of Chāḷukya work, is another fine specimen also at Madras. The third one is a fine piece that once composed the ceiling of a *maṇḍapa* in a Śiva temple at Hemāvatī and now preserved in the Madras Museum. It is remarkably delicate in workmanship, highly polished, and represents Agni and Svāhā on a ram, Yama and his consort on a buffalo, and Nirṛiti on a *ṛākshasa* mount. There are other sculptures including a Rāma and Sītā and two finely carved pillars in the Madras Museum. The Naṭeśa dancing with his legs crossed and body twisted in *pṛishṭhasvastika* fashion is another fine example of this school. The image of Gajāntaka, several Mātṛikās and Āliṅgana-Chandraśekharamūrti are among the individual images lying scattered at Hemāvatī. In the temples themselves, the fine lattice work on the screens and representations of Vishṇu, Gaṅgā, Skanda and other deities and the dainty miniature carving on the lintels of doorways is characteristic of this charming phase of a sub-school of Chāḷukya art.

CHOḶA

THE early phase of Choḷa sculpture is represented in the simpler temples of the predecessors of Rājarāja and Rājendra who came close on Vijayālaya like Āditya and Parāntaka of whom the latter covered the temple of Śiva at Chidambaram with gold. Śembianmādevi, the queen of Gaṇḍarāditya, the son of Parāntaka, was probably the most remarkable for her generous traditions of building and endowing temples all over the Choḷa empire.

The sculpture of this early phase shows great skill in the arrangement of the general disposition of figures, the grace in the contours of the limbs, flexions and pleasing poses and a certain freshness, all of which add charm to the work. The figures are very slender and the anatomy lighter than even in the latest phase of Pallava art. The figures are taller and the ornamentation delicate and intricate though restrained. The elongate faces are even more pleasing than the late Pallava figures. The filigreed crown or sacred thread, necklet, fine lion-head clasp of waist zone, lovely bunch of fan-like folds of edge of garment to the left above the waist zone, the folds of tassels and garments and loops less heavy than in earlier figures, decoration pattern on garment occurring sometimes, are special characteristics of this phase. They continue even in the next stage of this art in the 11th century—the titanic age, represented in the Bṛihadīśvara temple at Tañjāvūr and Gaṅgāikoṇḍachoḷapuram. The slender figures in the niches of the early shrine in the Nāgeśvarasvāmi temple at Kumbakoṇam, the *dvārapālas* in the Śiva temple at Kiḷayūr near Tirukovilūr, the carvings in the Kuraṅganātheśvara temple at Śrinivāsanallūr and other places form excellent examples of this fine phase of very early Choḷa art in the 10th century A.D. Rāshṭrakūṭa influence in early Choḷa sculpture is observed at Kāverīpākkam.

It is, however, in the great temple at Tañjāvūr for Rājarājeśvara and the one at Gaṅgaikoṇḍachoḷapuram for Gaṅgaikoṇḍachoḷeśvara built respectively by the mighty warriors, father and son, Rājarāja and Rājendra, that we have a veritable treasure-house of early Choḷa art. The sculptures are in heroic proportions and adorn the huge pyramidal *vimānas* with great stateliness. Undoubtedly, here, there is a great wealth of iconographic detail and a suggestive emphasis on the heroic aspects of Śiva, specially as Tripurāntaka, Kālāntaka (Pl. 30) and Kirātānugraha. At Gaṅgaikoṇḍachoḷapuram, there is some additional emphasis on the Gaṅgādhara aspect as Rājendra took special pride in bringing Ganges water to his capital as tribute from vassal kings from the north whom he had overcome by the might of his arm. His suggestive thanksgiving was not only by the large 12-mile long irrigation tank filled with Ganges water and the large temple raised for Śiva but more probably by a very telling sculpture of Chaṇḍeśānugrahamūrti in one of the niches of that temple where he placed himself humbly at the feet of Śiva almost in the guise of Chaṇḍeśa himself to receive, as he fondly supposed, the laurels of victory from the hands of Śiva himself as he lovingly wound the wreath on his head. This sculpture is a great masterpiece of early Choḷa art (Pl. 31).

Rājendra has created new innovations in Choḷa art by fusion of ideals and traditions from the different territories that he subdued. The bearded Brahmā at Gaṅgaikoṇḍachoḷapuram is his appreciation of similar form from the north. The *Navagraha* slab at the same place is a wonderful and novel creation, which, while depicting the planets in a miniature shape as in the south, follows the northern iconographic form, providing a single pair of arms for all including Aṅgāraka, Budha, Bṛihaspati and Śanaiśchara who have four arms in their representations in the south. It requires a look at a pillar capital with *Navagraha* decoration of the Gupta period in the Gwālior Museum to understand this great creation of Rājendra Choḷa. Huge *dvārapālas* at Gaṅgaikoṇḍachoḷapuram, like those at Tañjāvūr, the largest of their kind in South India, with the *triśūla* on their head, arched eye-brows and bulging eyes, with their hands in *tarjanī* and *vismaya*, resting one of their legs on a huge *gadā* cum *kuṭhārā* that they carry, with a huge python entwining it, disgorging an elephant in the vicinity of a triumphant lion, suggest their leonine power that far exceeds the *nāgabala* of both elephants and snakes, their rival powers. It is a very suggestive parade of power.

Fine Choḷa sculptures are Brahmā from Tiruvāḍi and Paśupatikovil, Śiva from Kaṇḍiyūr, Āliṅgana-Chandraśekharamūrti from the Mayūranātha temple at Māyūram among others.

The temple at Dārāsuram, with a wonderful suggestive note of *Nityavinoda*—eternal music and dance—with its wealth of iconographic import and lovely sculpture illustrating music and dance, and the lives of Śaiva saints carved on the plinth of the shrines with a wealth of detail and with illuminated labels, is among the richest Choḷa temples both in decorative exuberance and artistic finish. The wheel-and-horse motif added to the *maṇḍapa* to convert it into a *ratha* as a Choḷa experiment in art has inspired the famous Orissan *ratha* temple at Koṇārak, almost entirely because of a matrimonial relationship between the Choḷas and the Eastern Gaṅgas, the princess Rājasundarī of the Choḷa house probably accounting for the introduction of Choḷa motifs in her husband's territory in Orissa which her descendant Narasiṁha appreciatively utilised for creating one of the most noble edifices in medieval India, the sun temple at Koṇārak.

Fine examples of late Choḷa sculpture may be seen in the niches of the *gopuras* at Chidambaram as for instance the Vṛishavāhana, Kalyāṇasundara, Viṇādhara and Tripurāntaka. The dance panels from the *gopuras* at Chidambaram are rich and valuable not only from the aesthetic point of view but also as an effective commentary on the dance modes described by Bharata in his *Nāṭyaśāstra*, as this was the impression of dance during the heyday of the art in the Choḷa period and clearly explains the difficult *hastas*, *karaṇas*, *sthānas* and *aṅgahāras*. When it is remembered that one of the Choḷa kings Rājarāja III witnessed the song dance *āgamāṅga* performance of female dancers at Tiruvottiyūr, and that the architect of that temple which was built during the time of Rājendra Choḷa I was the renowned Ravi whose titles appended to his name suggest his great popularity at the court of the Choḷas, obviously on account of his great skill vividly described, it is possible to understand the patronage that fine arts received at the hands of the Choḷa rulers.

At Dārāsuram, there are excellent sculptures, both miniatures and large ones, to illustrate the late phase of Choḷa art. The beautiful personified treasures *śaṅkha* and *padma*, the *chaurī*-bearer goddess, Śarabha, Nandikeśvara, Nāgarāja, Agastya, Gajāntaka among others are wonderful specimens. The Kaṅkāla group here with a host of *Ṛishipatnīs* and *Bhūtagaṇas* is a great masterpiece. A pair of damsels from this group with their garments slipping off is an exquisite carving which almost appears like the realisation of a sculptor's dream. The carved panels from the plinth at Dārāsuram often remind us of similar patterns at Prāmbaṇam and Borobudur. The intercourse between the eastern archipelago and India was very great in the Pallava and Choḷa periods and most of these islands were under the Choḷa sway for a time which explains such sculptural parallels. The decorative charm at Dārāsuram suggesting echoes of Rāshṭrakūṭa and Chāḷukya work reminds us of the frequent battles and inroads into mutual territory. Sculptures from Paṭṭīśvaram, Tiruvalañjuḻi, Tiruviḍaimarudūr, Tiruchaṅgāṭṭāṅguḍi and other places give us a beautiful insight into the dexterous play of the chisel of the sculptor of this period.

KARKOṬA AND UTPALA

THE history of Kashmīr is a long and tangled tale in which the Karkoṭa dynasty shines forth. The names of Lalitāditya Muktāpīḍa, Jayāpīḍa Vinayāditya, Avantivarman, and queen Diddā stand out prominently. About the middle of the 8th century, Lalitāditya, who was a conqueror and a great ruler, overran Kanauj, surprised and subdued Yaśovarman and distinguished himself in every way, being also a great patron of art and literature and a builder of several monuments. Lalitapura and Parihāsapura are the towns that he created. The latter was magnificently beautified by him. The well-known temple of Mārtāṇḍ is his creation.

In the 9th century Avantivarman of the Utpala dynasty came to the throne. He was a powerful king, wise and lovable; and being a self-made man, he realised the difficulties of the state and relieved his people of all their sufferings as far as it lay in his power. The beautiful Avantisvāmi temple of Avantipura is his creation.

Kashmīr was the meeting place of several cultures. Here we have the combination of Gupta, Pāla, Pratīhāra and other elements of art. All Buddhist motifs noticed in Gandhāra art can be seen again in the early art of Kashmīr, as for instance garland-bearers, soldiers armed with spears, damsels in Greek apparel with a vessel in their hand, Hercules fighting the lion and so forth. But the sculpture of the medieval period as in the Mārtāṇḍ and Avantisvāmi temples is more or less a continuation of Gupta art with perceptible influence both from the Gandhāra and Central Asian area. Sūrya on horse from the Mārtāṇḍ temple is an eighth century representation with a crown which centuries later survives almost in similar fashion in Kāngrā paintings. The arrangement of the hair at once recalls the Gupta mode. The *chhannavīra* of seated Varuṇa from the same temple and the arrangement of curls of hair, though a little crude, recall similar representation in Gupta sculpture. Bhairava in the Mārtāṇḍ temple except for the *khatvāṅga* in his hand has nothing terrific about him. A multi-faced Śiva from a niche of the Mārtāṇḍ temple though quite worn appears to have been once a magnificent piece.

The sculpture from the neighbourhood of Chambā is of this school and some of the finest carvings like Varuṇa on *makara* from Masrur which are masterpieces can never be forgotten in this context.

The ninth century temple of Avantisvāmi at Avantipura was profusely carved with very fine figures and designs. There is here an important panel representing the king accompanied by his queen and other attendants proceeding towards the shrine as a pious devotee (Pl. 32). This is probably the portrait of Avantivarman himself with his queen, thus humbly supplicating himself before the deity that he enshrined in the temple built by him. There are some famous sculptures in this shrine which arrest attention. An important one among these is Manmatha seated with Rati and Prīti on either side of him and a pair of parrots very close to the couch on which he is seated. This is typical of medieval sculpture from Kashmīr.

Among the many sculptures known from Kashmīr with admixture of Gupta and Greek traditions in anatomy and modelling of figure the famous ones are the Vishṇu with personified *gadā* and *chakra* flanking him, preserved in the Museum at Philadelphia; three-headed Vishṇu with lion and boar heads flanking the central human face, Ardhanārīśvara and others in the Śrīnagar Museum.

GURJARA-PRATĪHĀRA

THE family of Nāgabhaṭa came into prominence towards the end of the 10th century A.D., and probably the greatest monarch of the Gurjara-Pratīhāras was Mihirabhoja. The 8th, 9th and 10th centuries saw a great cultural renaissance at the hands of the Gurjara-Pratīhāras in their vast kingdom that embraced the territory of Gujarāt, Rājasthān, Gaṅgā-Yamunā *doab* nearly upto Bihar abutting upon the territory of the Pālas in the east and clashing with that of the Rāshṭrakūṭas in Central India. This accounts for a great similarity in style in the area of Buṇḍelkhaṇḍ, Kanauj, Osia, Abaneri, Koṭāh, Bikāner, etc. The recent discoveries of sculpture from Kanauj have revealed some excellent specimens of Gurjara-Pratīhāra work. The *Viśvarūpa* form of Vishṇu is a magnificent example of early medieval work (Pl. 33). The Nāgas at the bottom flanking or supporting his feet indicate the netherworld their abode, whence higher spheres of the universe are suggested further and further up, culminating in Brahmaloka, the seat of Brahmā. Personified weapons of Vishṇu flank him in the attitude of reverence and service. His principal *avatāras* are clearly portrayed by the head of fish, tortoise, boar and lion near his face on either side. Paraśurāma, Rāma and Kalki are shown directly on above the *kirīṭa*. On top of all is Brahmā. The Ekādaśarudras or eleven Rudras are shown on one side to his right and the Dvādaśādityas or the twelve Sūryas towards his left. Balarāma, Indra, Sarasvatī on swan, Kārtikeya on peacock, besides other deities, are all personified in different nooks and corners. The large *maṇḍala* or encircling background of this figure, almost as a border as it were, are the heads of the Ashṭabhairavas or eight Bhairavas in proportions larger than those of the rest. This is an eloquent sculptural version of *sahasraśīrshāpurushaḥ* of the *Purushasūkta* and the Viśvarūpa version of the *Bhagavadgītā*, *paśyādityān vasūn rudrān aśvinau marutas tathā bahūnyadṛishṭaṛupāṇi paśyāscharyāṇi bhārata* 'behold the Ādityas, the Vasus, the Rudras, the two Aśvins and also the Maruts, behold Bhārata ! many wonders never seen before'.

The marriage of Śiva, also from Kanauj, is another wonderful sculpture, which presents all the gods assembled to witness the function (Pl. 34). The deities flutter above the principal figures composing the theme following the tradition observed in Gupta sculpture at Deogarh; there is Varuṇa on his *makara*, Yama on his buffalo, Indra on his elephant, Vāyu on a horse, Niṛṛiti on his human mount, Gaṇeśa, Kubera, Sūrya, Gaṅgā and other gods and goddesses. Brahmā himself is very actively engaged in rousing up the flames of the sacrificial fire. The sculpture may not have the vigour and grace observed in the same theme at Elephanta, but is yet a great masterpiece. The *chaturmukhaliṅga* from Kanauj is yet another masterpiece with artistic variation in the mode of coiffure decoration for Pārvatī, arrangement of *jaṭā* for Śiva and so forth.

The feminine figure has hardly been more sensitively chiselled by the sculptor in the medieval period than in the extraordinary beautiful figure of a *surasundarī* in the Gwalior Museum (Pl. 35) or in what is styled an image of Rukmiṇī from Nokhās which are among fine examples of Gurjara-Pratīhāra work of the 10th century A.D.

GAHAḌAVĀLA

THE Gahaḍavālas who succeeded the Gurjara-Pratīhāras continued the earlier traditions. In spite of the beginning of stylization the figures carved by the Gahaḍavāla sculptors are yet very charming and are worthy specimens of art. Towards their western region, the eastern part of Rājasthān, there is a great attention paid to details of decoration. The ornaments become all the more finicky and deep-cut. The *bhramarakas* or ringlets of hair are curled up to form little bunches which are somewhat distinctive in this period. Gahaḍavāla sculpture has much in common with contemporary sculpture from the Chandella, Paramāra and Cheḍi or Haihaya area.

There are fine examples of this school. The best known is a fine carving of Jaina Sarasvatī in marble from Bikāner shown standing with attendant damsels on either side playing the *vīṇā* while flying

Gandharvas adore her. She carries the lotus, the book, the rosary and the water vessel. Great attention is paid to details of decoration here as may be noted from these examples. Some of the quaint jewellery of the period is carved here with great patience and skill to produce a singular effect of charm. A Vishṇu recently unearthed from near Qutb Minar is an inscribed sculpture of this period with all the characteristics of this school present. A fine though broken piece is a lovely female head from Rajorgarh in Bikāner with coiffure decked with flowers executed most elegantly with great care for details (Pl. 36).

CHANDELLA

THE Chandellas or the Chandrātreyas as they were also known, who ruled from Mahobā during the 10th-12th centuries A.D., are famous for the remarkable monuments raised by them in their realm. The Buṇḍelkhaṇḍ area is rich in Chandella art. The temples at Khajurāho like the Kandaria Mahādeva and others are the creations of this dynasty. Brāhmanical, Jaina and Buddhist monuments of this period are known with a wealth of iconographic detail that merits careful study.

In the Mahādeva temple, the high plinth, the walls and almost every available space is richly embellished with sculpture and particularly interesting is the long narration of what appears to be the history of either the prince who constructed the temple or a general survey of the dynasty, as the royal processions and other details recall similar historical narration in the Vaikuṇṭhaperumāl temple at Kāñchīpuram where the story of the Pallava dynasty is narrated. Here, in the Lakshmaṇa, Devī Jagadambī, Chitragupta and other temples, as well as in the Jaina temples like the Ādinātha and Pārśvanātha, apart from the wealth and variety of rich sculpture presenting iconographic forms of deity, there are delightful motifs, musical figures, and *surasundarīs* in different glamorous attitudes; there are bracket figures on the pillars and sometimes nearer the ceilings, depicting a damsel softly filling the flute with sweet musical notes (Pl. 37), lost in a reverie of a love-lorn thought (Pl. 38), playing the ball, using the mirror to adjust her locks, applying the collyrium to the eye or looking back wistfully on the pretext of pulling out the thorn recalling Kālidāsa's line describing Śakuntalā similarly looking back at Dushyanta—*darbhāṅkureṇa charaṇaḥ kshata ityakāṇḍe tanvī sthitā katichideva padāni gatvā* and so forth in addition to the several *mithuna* and other amorous scenes. This is, to speak the least, a brilliant proclamation of artistic achievement by the Chandella sculptor.

The zoomorphic representation of Varāha in the Varāha temple at Khajurāho is a noteworthy carving of the medieval period and is almost comparable in importance to the Gupta sculpture of the same theme from Eraṇ in Central India.

The prince fighting a tiger near the Mahādeo temple is another masterpiece and has probably a significance in the context of the legend of the progenitor of the race, the son of Hemāvatī by the moon who killed a tiger when only a lad of sixteen. This is interesting as the medieval notion of the prowess of a progenitor of a dynasty seems to centre on a fight with a tiger and triumph as observed in other instances of such sculpture in later Chāḷukya temples and particularly in the Hoysaḷa ones where the term Hoysaḷa itself is understood as arisen out of the incident of the first prince of that family having killed a tiger at the behest of a sage who hailed him as '*Hoy Sala*'.

Kīrtivarman, one of the greatest of the Chandella rulers, belongs to the later half of the 11th century, and is famous, not only for the Kīrtisāgar built by himself like Bhoja, who is famous for his great Bhojasāgar lake, but, like him, as a patron of art and literature. Sculptures discovered at Mahobā not only reveal the existence of Buddhist temples in and around Mahobā during the time of this great king in addition to Brāhmanical and Jaina temples but give valuable information regarding the contemporary artists who fashioned the sculptures and inscribed their names on the pedestal.

Bodhisattva Siṁhanāda is a marvellous sculpture showing the deity sparsely ornamented and seated on a lion with the *triśūla* entwined by a snake to his right. The easy pose of *mahārājalīlā*, the lotus-petalled halo behind the medieval type of *jaṭāmakuṭa*, the flowing *jaṭās* on the shoulders still recalling Gupta influence after the lapse of several centuries, the meticulously carved lion with a conventionalisation characteristic of the period and the inscription in the beautiful letters of the period all make it a very pleasing work of art typical of the school. Padmapāṇi Avalokiteśvara is an equally beautiful one with similar characteristics and another beautiful figure of the same period is Tārā with an inscription on the pedestal. The beautiful Buddha image from Mahobā found along with these has a peculiar *ushṇīsha* shaped almost like a crown and the detail of decoration here both on the pedestal and the back of the seat is very rich and attractive.

PARAMĀRA

BHOJA of the Paramāra dynasty who ruled Mālwa was a great patron of literature and art. Himself an engineer, he constructed the great Bhojasāgar lake, and with his inordinate passion for learning established the university so famous at Dhārā; and the Sarasvatī, which he installed as the presiding deity of this great institution, is perhaps one of the most marvellous creations of the sculptor of the Paramāra realm patronised by Bhoja (Pl. 39). It closely resembles sculptures of the Pratīhāra school, specially from the western area, approaching in several respects the idiom of Gujarāt. The inscription *śrīmad bhoja narendrachandranagarī vidyādharī....vāgdevipratimām vidhāya jananī yasyā jitānām trayī....phalādhikām dharasarinmūrtim subhām nirmame iti śubham sūtradhāra sahira suta manathalena ghaṭitam vitika śivadevena likhitam iti samvat 1091*, 'Om. The Vidyādharī of the town of Bhoja the moon among kings....having first made the mother goddess of speech....great in fruit....created the auspicious image. This was made by Manathala, the son of the craftsman Sahira. Written by Śivadeva in the Samvat year 1091', mentions the lord of Dhārā, Bhoja and his installation of Sarasvatī for the university. It is a great and important piece of art now preserved in the British Museum. While directly proclaiming Bhoja's patronage of literature, this inscribed sculpture suggestively proclaims Bhoja's patronage of art, as this sovereign like Mahendravarman was also himself a versatile genius interested in fine arts. The Nīlakaṇṭha or Udayeśvara temple at Udaipūr built by another sovereign of this dynasty, Udayāditya, in the middle of the 11th century is a famous one with sculpture typical of the Paramāra school.

HAIHAYA

THE Haihayas or Cheḍis who ruled in the area of the Rewā State in Buṇḍelkhaṇḍ were so powerful for a time that king Karṇa in the beginning of the eleventh century A.D. wiped away the power of the Gurjara-Pratīhāras of which house Rājyapāla submitted to Mahmud of Ghazna, and brought on himself the disdain of the contemporary neighbouring princes. Karṇa also led a confederacy against king Bhoja of Mālwa and overran that realm as well. It was only later that the Chandellas regained under Kīrtivarman. This accounts, to a great extent, for the similarity in style even to the point of the anatomical features and nuances of jewellery like the necklet composed of a series of lozenges and a central trailing pendant pearl-string, the peculiar ear ornament at the top of the ear, the coil-pattern rings on the ear lobe, the elaborate girdle string, with pearl-string loops and so forth. Mutual influence from the Mālwa, Gurjara-Pratīhāra, Chandella and Cheḍi areas are thereby easily explained. The triumph of the Paramāras and the restoration of Mālwa by Udayāditya, the coming to power of Kīrtivarman on the Chandella throne and of Chandradeva as the Gahaḍavāla ruler of Kanauj again weakened the position of the Cheḍis towards the end of the 11th century A.D. Many of these kings were given a shake up in the middle of the 11th century by Rājendra Choḷa, the powerful emperor from the south who butted in on his northern Gangetic expedition.

Yaśaḥkarṇa, the son of the Cheḍi king Karṇa, is mentioned in an inscription to have worshipped Bhīmeśvara on the Godāvarī, the famous temple named after the Eastern Chāḷukya king Chāḷukya Bhīma at Drākshārāma. It is, therefore, clear that the traditions from the various sources flowed into various other nooks and corners and produced schools closely resembling one another.

Early Cheḍi sculpture is represented by the fine carvings on the doorway from Chandrehi with the carvings of Gaṅgā and Yamunā on the jambs, Gaṇeśa, Lakshmī and Sarasvatī on the lintel. The Virāṭeśvara temple at Sohāgpūr has fine carvings of *surasundarīs* and rearing griffins as also lovely bracket figures abutting on the ceiling above the pillar capitals in the *maṇḍapa*. In the niches there are fine sculptures, of which, Śiva, dancing in the *chatura* pose, is a typical example. At Amarkaṇṭak is a temple of the time of king Karṇa. Suṭṇā and Bherāghāṭ are famous for the temples of the sixty-four *yoginīs*. The circular temple at Bherāghāṭ with a series of sculptures with damaged inscriptions on their pedestals illustrating their identity are very interesting specimens of 10-11th century work of the Cheḍis (Pl. 40). There are names like Ghamṭālī, Thakinī, Phaṇendrī, Vaishṇavī, Bhīshaṇī, Darpahārī, Jāhnavī, Uttālā, Ṛikshamālā, Gāndhārī etc. The delightful dancing Gaṇeśa from Bherāghāṭ is a masterpiece. Similarly the Shaṇmukha from Tewār, the zoomorphic form of Varāha from Bilhārī recall similar representation from Khajurāho and elsewhere.

Yoga-Narasiṁha, Vishṇu, and Śeshaśāyī from Sohāgpūr are lovely examples. Kṛishṇa's *bālalīlās* (juvenile sports) are represented in fragments of long frieze divided into small panels and many of them are collected in the palace at Sohāgpūr. They constitute a wealth of fine Cheḍi sculpture. The magnificent *toraṇa* or carved gateway of the temple of Śiva at Gurgī is an exquisite piece by itself recalling similar beautiful medieval *toraṇa* gateways, Chauḷukya at Ḍabhoi and Kākatīya at Wāraṅgal. This was a period of interflow of traditions that produced great affinities from distant ends.

CHAUḶUKYA

THE Chauḷukya rule in Gujarāt begins with the capture of power by Mūlarāja. Bhīma I, nephew of Durlabha, was the king when Mahmud of Ghazna sacked Somanāth. Jayasiṁha popularly known as Siddharāja added Mālwa and parts of Rājasthān to his kingdom by conquest. He was a great and popular ruler who built many temples. His successor Kumārapāla was also a great king and a staunch Jain. His successors were weak, and Lavaṇaprasāda of a branch line became powerful. His son Vīradhavala had Vastupāla, the brother of Tejaḥpāla the rich *shroff* of Dholka, as his minister. These brothers were responsible for the fine temples on Mount Ābu.

The Rudramahālaya temple at Sidhpur, the Sun temple at Moḍherā and the Vimala temple at Ābu are important early structures of the area while the Somanāth, Navlakha in Gumli and Tejaḥpāla temples at Śatruñjaya and Ābu are typical of 12-13th century work. The *toraṇas* at Vadnagar, Moḍherā, Kapadvañj, Piludra and Ḍabhoi are richly sculptured and famous.

There are several fine iconographic forms of deities in these temples (Pl. 41) including dancing Gaṇeśas, Śiva as Naṭarāja, Lakulīśa, Vishṇu in various forms including the complex Trailokya-mohana and particularly important, the seven *ṛishis* with Arundhatī and *Kāmadhenu*. This last group from a tank in Vadnagar has a parallel only in the Eastern Chāḷukya temple at Drākshārāma where a similar group exists near the tank there.

The *Amṛitamanthana* scene on Ḍabhoi *toraṇa* is a pleasing presentation of a favourite theme so often repeated in different schools of sculpture. It is similarly rich in a wealth of forms of deities, in the *makara* with floriated tail and other details of design. The *mithuna* motifs, *surasundarīs*, leogryphs, fighting elephants, rows of elephants, horses, musical figures and so forth composing courses of *gajathara*, *aśvathara*, *narathara* are very impressive in the temple at Moḍherā so rich in its decorative detail. The Kāliyamardana scene on the ceiling of the Somanātha temple, the scene of Narasiṁha killing Hiraṇya-kaśipu on the ceiling of the temple at Mount Ābu are great masterpieces. In conception and execution, with great care for detail and decoration, and in finish superb, is the large ceiling group from the Tejaḥpāla temple at Ābu, where the musical groups, marriage procession and other incidents (Pl. 42) graphically portray the life of Neminātha.

In the sculptural work of Gujarāt there is the influx of several styles, the Gurjara-Pratīhāra, the Chāḷukya, the Paramāra, the Chandella and Haihaya. The pleasing medium of marble adds beauty to the delicately carved figures from Ābu where even the minute patterns on cloth are incised with care.

The liberality of the art-minded wife of Tejaḥpāla who helped Śobhanadeva and other architects on the Śatruñjaya hill and the self-same spirit of her husband is amply rewarded in the wonderful work of art created and by the portraits faithfully prepared and set up by the grateful recipients of so much encouragement.

PĀLA AND SENA

GOPĀLA, the founder of the Pāla dynasty, was a king chosen by the people to end anarchy; and his line assured a great and prosperous regime for their kingdom. Dharmapāla, the son and successor of Gopāla, was a great king. Equally so was his son Devapāla. They were not only very powerful as kings but were also great patrons of culture. During their time, the universities at Nālandā, Vikramaśilā and Uddaṇḍapura flourished. Great impetus was given to art. The Buddhist pantheon was richly conceived and depicted in sculpture both in Bihar and Bengal. The earlier Gupta traditions already observed in such sculptures as at Pahārpūr in famous carvings like that of Rādhā and Kṛishṇa, Kṛishṇa and Balarāma and terracotta plaques like those from Mahāsthān representing the *mithuna*, and the dream of Triśalā show the inspiration for this art. Sūrya in a chariot from Kāśipūr, Sundarban in the Asutosh Museum is a very early Pāla piece of great beauty. It is typical of the early mode in Bengal. In Bihar, where figures are a little thickset and heavier, there are numerous early representations of Sūrya attended by Daṇḍa and Piṅgala, Śiva as Umāmaheśvara, Vishṇu with personified weapons, on either side, the Buddha, Avalokiteśvara, Khasarpaṇa, Tārā, Vāgīśvara, Prajñāpāramitā and other deities of the Buddhist pantheon, often with inscriptions, sometimes mentioning the donation of the sculpture and more often the Buddhist creed, which are of considerable value for the study of early sculpture from Bihar. A large-sized Vishṇu on Garuḍa of early Pāla date with the mount of the deity presented as in earlier Gupta sculpture with human head and hands and the body of the bird with wings is probably one of the most important of the images of this period.

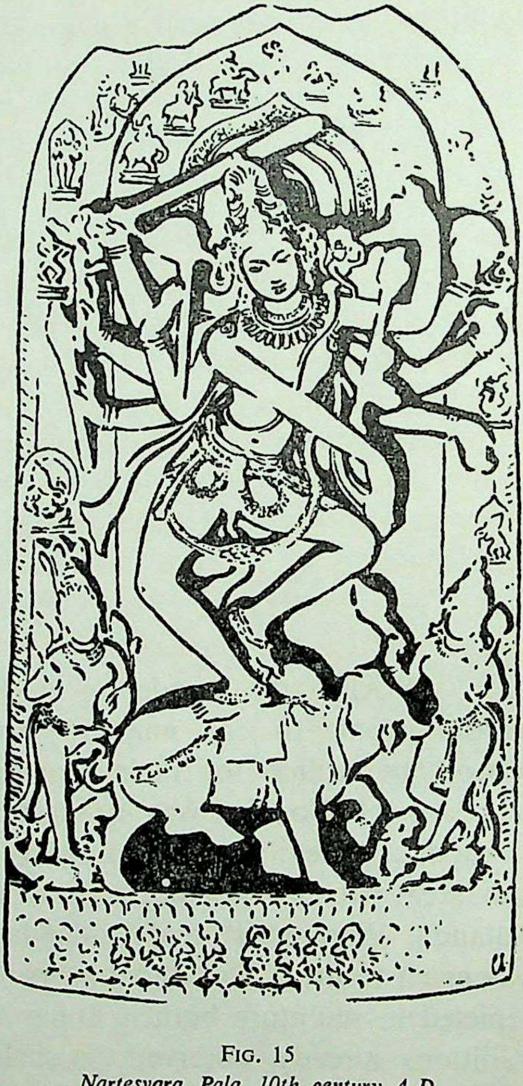


FIG. 15

Nartesvara, Pala, 10th century A.D., Sankarbandha, Dacca Museum.

The early phase is also represented by huge and majestically carved images of Vishṇu with Śrīdevī and Sarasvatī, Tīrthaṅkara Pārśvanātha and other figures recovered by J. C. French and now in the Indian Museum at Calcutta. The phase of Pāla art in Bengal is particularly noted for the delicacy of treatment and the feeling of lightness in the figures. The images of Bhṛikuṭi, Mahāpratisarā, Parṇaśavarī, Khasarpaṇa and other Buddhist deities in the Dāccā Museum are great masterpieces of Pāla art. Similarly should be counted the form of Narteśvara dancing on a bull from Śaṅkarbandha in the same Museum (Fig. 15), the large-sized Gaṅgā in the Rājshāhī Museum, and Ardhanārīśvara, Sadyojāta, Mahāmāyā and other figures in the Dāccā Museum. Vishṇu on Garuḍa from Lakshmaṇakaṭi carrying his consorts Lakshmī and Sarasvatī in his upper pair of arms, the latter with the harp-shaped *vīṇā* in her hand, is a distinctly early image proved by the shape of the harp. The influence of Buddhist sculpture on Brāhmanical in this period is clearly seen in such figures as the bronze Hṛishīkeśa and the multi-armed Vishṇu in metal from the Bangīya Sāhitya Parishad Museum where the weapons are carried on a lotus and not directly in the hand itself.

In the later phase of Pāla and in Sena art, some amount of stylisation sets in. Weapons of Vishṇu are no more personified, the thin and transparent upper garment is indicated by wavy lines, the crown becomes more ornate, the anatomy of the figure lighter. The form of Sadāśiva was introduced in Bengal from the south by the Senas who originated from the Karṇāṭak area. The Sadāśiva in the Indian Museum is a fine example. The fine miniature figure of Gaṅgā in the National Museum is yet another (Pl. 43).

EASTERN GAṄGA

THE Eastern Gaṅgas, who ruled over Kaliṅga and were known as Kaliṅga Gaṅgas to be distinguished from the Western Gaṅgas in the south, were great builders of temples and great patrons of art. During their early regime, when they ruled from Dantapura, they created beautiful shrines in and around Mukhaliṅgam; the early one here, to be dated in the 8th-9th centuries, is composed only of a large *deul* without the *jagamohan*.

One of the earliest temples is probably the Paraśurāmeśvara temple at Bhubaneśvar where the famous panel depicting the musical figures still shows the grace of late Gupta art lingering.

The Mukteśvara temple offers a study in miniatures. The fable of the monkeys is wonderfully delineated in stone on the pierced windows, the impatient *Nāyikā Vāsakasajjikā* standing behind the door watching for the arrival of her lord and talking to the parrot *gṛihaśuka*, the Nāginīs in different attitudes offering *gandha*, *mālya*, *dhūpa*, *śaṅkhatīrtha*, *makuṭa* and so forth, not to talk of various other forms of *surasundarīs* is all almost a sculptor's dream realised in stone. The beautiful little shrine with exquisite carvings and sculptures on both the *deul* and the *jagamohan*, with the lovely *makara toraṇa*, the medieval form of the earlier *toraṇa* gateway, in front of it, is probably the daintiest of the temples of this period.

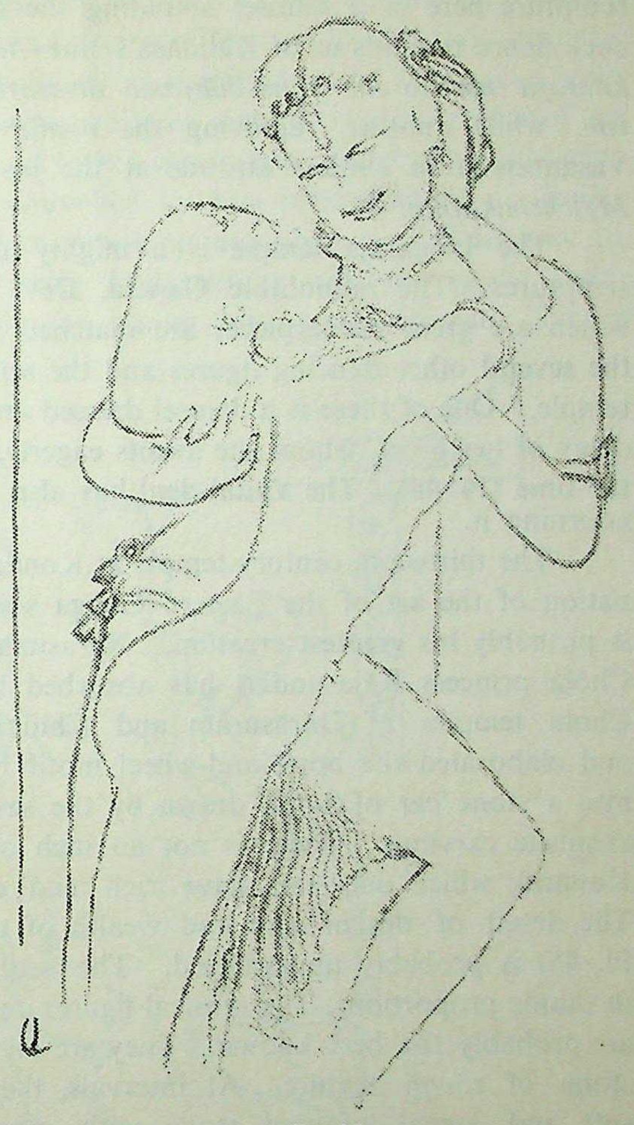


Fig. 16
Mithuna, Eastern Ganga, 13th century A.D., Konarak.

The Rājārāṇī temple has some of the most beautiful sculptures, charming figures like Varuṇa with his *pāśa*, Agni, Yama, Niṛṛiti, and other *dikpālas* in addition to other figures of *surasundarīs* and *nāgīs*. A sculpture here of a damsel sounding the cymbals to make a peacock dance reminds us of Kālidāsa's line—*tālaiś śiñjāvalayasubhagaiḥ kāntayā nartito me yām adhyāste divasavigame nīlakaṇṭhas suhṛid vaḥ*, while another removing the *mañjīra* from her foot recalls Vasantasenā in similar attitude at the instance of the *viṭa* in the *Mṛichchakaṭika*.

The Liṅgarāja temple is a mighty monument with exquisite sculptures. The monolithic Gaṇeśa, Devī and other carvings here which are great masterpieces are matched in their elegance only by the several other dancing figures and the *mithunas* on the tiers of the temple. One of these is a damsel dressed and ready, impatient at the delay of her lover, whom she awaits eagerly, questioning her maid all the time (Pl. 44). The Vaitāl deul has also some exquisite sculpture adorning it.

The thirteenth century temple at Koṇārak is probably the culmination of the art of the Eastern Gaṅga sculptor. This huge edifice is probably his greatest creation. Narasiṁha as a descendant of the Choḷa princess Rājasundarī has absorbed the *ratha* motif from the Choḷa temples of Dārāsuram and Chidambaram and introduced and elaborated the horse-and-wheel motif by converting the *vimāna* into a stone car of Sūrya drawn by the seven horses. These are all exquisite carvings. There is not an inch of space in the temple at Koṇārak which does not have rich and elaborate ornamentation. The detail of design here and wealth of theme (Fig. 16 & 17 and Pl. 45) is probably unparalleled. The sculptures of this edifice are in titanic proportions. The musical figures on the top of the *jagamohan* are probably the best known. They are all in a pink coloured sandstone of rough texture. At intervals, there are panels carved in a soft and green coloured stone with more delicate workmanship bestowed on them. The central Sūrya image itself is of this pattern. Scenes from Narasiṁha's life are almost a legion here. A panel represents him as a great archer. Another shows his tolerance for faiths by presenting him humbly before Śiva, Jagannātha and Durgā. This sculpture is as it were an epitomy of Orissan history indicating the temple of Liṅgarāja at Bhubaneśvar, Jagannātha at Purī and Durgā at Jājpur built by his ancestors, while he himself was the creator of the stone temple at Koṇārak. Another shows him appreciating literature in an assembly of poets convoked by him reminding us of similar assembly presided over by a poet-king described by Rājaśekhara in his *Kāvyamīmāmsā*, *rājā kaviḥ kavisamājam vidadhīta rājani kavau lokaḥ kavis syāt.* Yet another shows his happy domestic life by

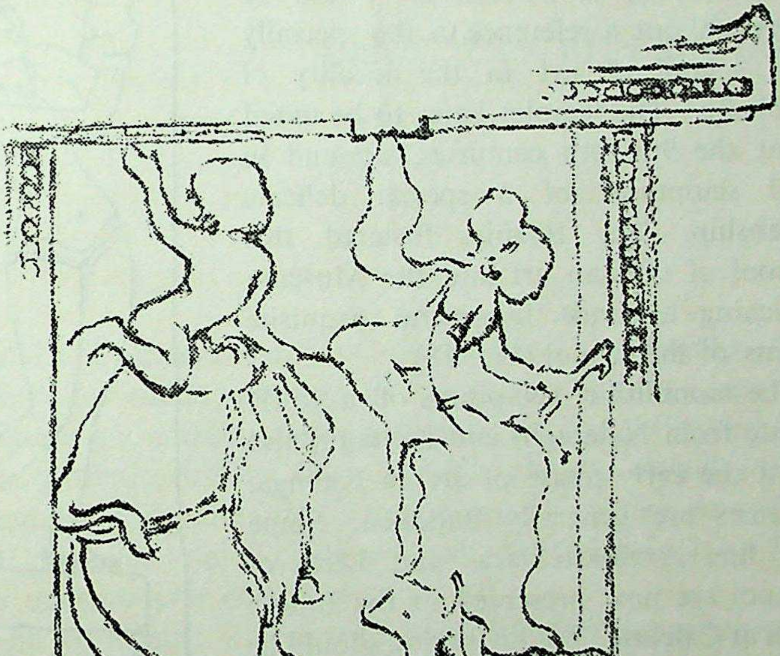


FIG. 17

Elephant trampling a foe, Eastern Ganga, 13th century A.D.

presenting him on a swing in the harem. A carving shows him receiving foreign ambassadors and a giraffe is accepted by him as a loving present from a neighbouring country. There are several other similar presentations from his life and probably Koṇārak with its rich sculpture is a store-house of thirteenth century culture in Orissa.

Jājpur like Bhubaneśvar and Purī is important for the study of Orissan sculpture. Some of the fine *mātṛikas* here are excellent specimens of the earlier phase of Orissan art.

No account of Orissan art would be complete without a reference to the specially graceful school of art in the locality of Mayūrbhañj. The temples here, to be dated in about the 9th-10th centuries, abound in graceful sculptures of a special delicate workmanship. The Bhañjas fostered this sub-school of Orissan art and the Museum at Khiching abounds in several exquisite specimens of the school (Fig. 18).

The monolithic sculptures of a fairly early date from Nalatagiri and Lalitagiri also represent the early phase of art in Kaliṅga. The themes are generally Buddhist. Some of the fine Avalokiteśvaras and Tārās of this school are now preserved in the Indian Museum at Calcutta. To this period should be assigned the powerful sculpture of Bhairava combining in himself the aspect of Andhakāri and Gajāntaka of which an exquisite specimen is to be seen in the Indian Museum.

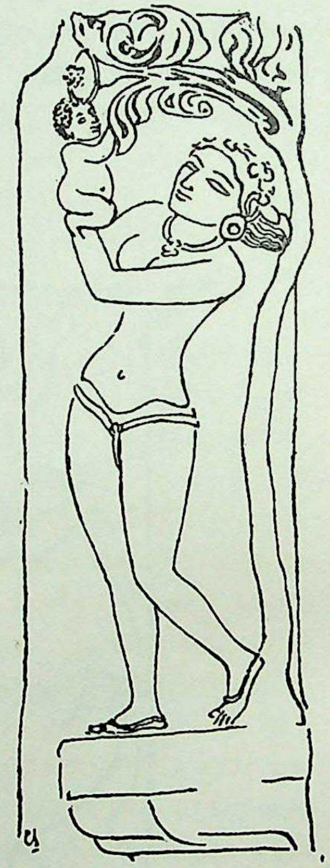


FIG. 18

Mother and child, Eastern Ganga, 10th century A.D., Khiching Museum.

LATE WESTERN CHĀḶUKYA

LATE Chāḷukya work is characterised by finicky detail in ornamentation which increases in profusion, almost drowning the main figures and motifs adorning the monuments of the period. The dress, ornaments, coiffure, floral canopy, clouds, animals and birds with floriated tails and the fantastic tapir-like *makara* with snout, tail and legs so totally changed from their simple early form are all very characteristic of this phase of art.

The perforated screens with beautiful minute carving of figures and scrolls with patterns entwining animals and birds remind us of the sculptor from the Canarese country, who boasts of his skill in one of the inscriptions incised by him in the words 'when he can entwine forms of elephant, lion, parrot and many other forms so as to shine among the letters, will you madly compete with such a sculptor Sovaraśi'.

The ceiling is equally beautifully carved with *dikpāla* and other figures following a tradition already observed at Bādāmī and the raised plinth has wonderful mouldings of rows of animals, birds, heroes and nymphs, dwarfs and musical figures that present a magnificent picture of the fecundity of the sculptor's creative skill.

The bracket figures adorning the pillar capitals with their *madanikai* theme bring down to the earth almost the celestial nymphs for human gaze.

The temples from Kuruvaṭṭi, Kukkanūr, Haveri, Gaḍag, Belgāum and other places have typical beautiful sculpture of the late Western Chāḷukya phase. The scroll work and figure carving from the ceiling and the doorway of the Mahādeva temple at Ittagi, clearly proves the justification in terming the temple a very 'emperor among temples' *devālayachakravartī* as an inscription puts it, thereby raising the sculptor very high in the esteem of his comrades in the art.

YĀDAVA

THE Yādavas who ruled in north Deccan from Devagiri were great patrons of learning; the celebrated astronomer Bhāskarāchārya and the polymath Hemādri renowned for his cyclopaedic digest *Chaturvargachintāmaṇi* were famous as their proteges. The latter, who was a minister of the Yādava kings Mahādeva and Rāmachandra in the 13th century A.D., was responsible for many temples that had a style of their own named Hemādpanti. The temples at Lonar, Satgaon, Mahkar and other places in the Deccan are examples. These are heavy structures with a paucity of sculptural embellishment. The sculptural mode follows the late Chāḷukya as in Hoysaḷa and Kākatīya monuments.

HOYSAḶA

THE Hoysaḷas who ruled from Dorasamudra were originally feudatories of the Western Chāḷukyas which accounts for the Chāḷukya mode followed in their school of art. Hoysaḷa sculptures are somewhat squat and short, highly embellished, almost loaded with ornamentation, but are yet pleasing to behold. The greatest of the Hoysaḷa kings Bittiga who was named Vishṇuvardhana after his conversion to Vaishṇavism by Rāmānuja in the 12th century was responsible for a number of lovely temples in his realm which he built with the zeal of a new convert. The temples at Belūr and Haḷebīḍ are particularly noteworthy for the elaborate carving on their plinth and walls as well as on the pillar brackets and ceiling. The long rows of elephants, *makaras*, swans, cavaliers, elephant-riders in several bands on the plinth are pleasingly fashioned and the wealth of iconographic detail and themes of *madanikais* on the pillar brackets, a damsel now admiring her beauty in a mirror, now talking to a parrot perched on her wrist, now just from the bath adjusting her garments, now pausing a while after a round of dance (Pl. 46), now in the attitude of tuning the strings of a lute, and now standing under a *kadamba* tree to gather fragrant flowers for her braid, are all fascinating themes chiselled with patience and devotion by sculptors who thought highly of their art and who sometimes permanently associated themselves with their works of art by inscribing their names here and there as at Doḍḍagaḍḍavalli which is rather unusual in Indian art. The dancing Gaṇeśa, the scene of Gajendramoksha, dancing Sarasvatī, Gajāntaka and several other sculptures at Haḷebīḍ are justly famous.

At Belūr one of the loveliest sculptures is Kṛishṇa as Govardhanadhara probably as beautiful as the Veṇugopāla in one of the triple cells at Somnāthpūr in which latter place the entire scheme of carving is on a miniature scale and probably better preserved.

The beautiful *makara toraṇa* and the magnificent *dvārapālas* at Belūr are matched only by the rich perforated lithic screens along the verandahs of the temple connecting the outer pillars of the *maṇḍapa*. Here there is the portrait of king Vishṇuvardhana in his court with his famous queen Śāntalā beside him. Though a Jain by faith this princess was noted for her catholicity in religious outlook like the Choḷa princess Kundavai who endowed Jain temples though she was herself devoted to Śaivism.

The temple at Somnāthpūr though small has a wealth of sculptural detail. Other temples at Doḍḍagaḍḍavalli, Arsikere, Nuggihalli and other places are well-known Hoysaḷa monuments with rich sculpture.

The Hoysaḷa sculptures are in several instances inscribed giving the names of famous sculptors with short epithets describing their prowess. These are noticed at Belūr, Somnāthpūr and other places.

KĀKATĪYA

THE Kākatīyas who ruled from Wārangal succeeded the Eastern Chāḷukyas and continued Chāḷukya traditions; but their art comes nearer to the western than to the eastern, as the latter is simpler and the former more elaborate. Kākatīya sculpture is no doubt simple when compared with Hoysaḷa which is over-loaded with ornamentation, but still it cannot be denied that it is elaborate. The fine pillars in Kākatīya temples almost glisten with polish and appear as if made of horn and turned on the lathe. The bracket figures from the pillars in various interesting dance poses (Fig. 19) recall similar figures in Chāḷukya temples like those from Kuruvaṭṭi and in the Hoysaḷa temples as from Belūr and Haḷebīḍ. These bracket figures are somewhat elongate and not so profusely loaded with ornament like the Hoysaḷa ones which are a little more stumpy and short (Pl. 47). The richly carved large lintel from Wārangal now preserved in the National Museum at Delhi is a typical piece illustrating Kākatīya art. The *makaratoraṇa* here is very intricately worked and the figure of dancing Naṭeśa is exquisite. The other two figures of Brahmā and Vishṇu, both dancing, are each as interesting as the rest. Other gateways at Wārangal show equal grace in the sculptural work. The Kākatīya temples at Pālampeṭ, Hanamkoṇḍa, Pillalmaṟṟi, Nāgulapāḍ and at other places like Mācharla, Gurzāla are all rich with sculpture, the ceilings and pillars being elaborately carved with scenes from *Itihāsas* and *Purāṇas*. The high plinth, the elaborately carved pillars with high polish and intricate work on ceiling and doorways make the temples veritable treasure-houses of art.

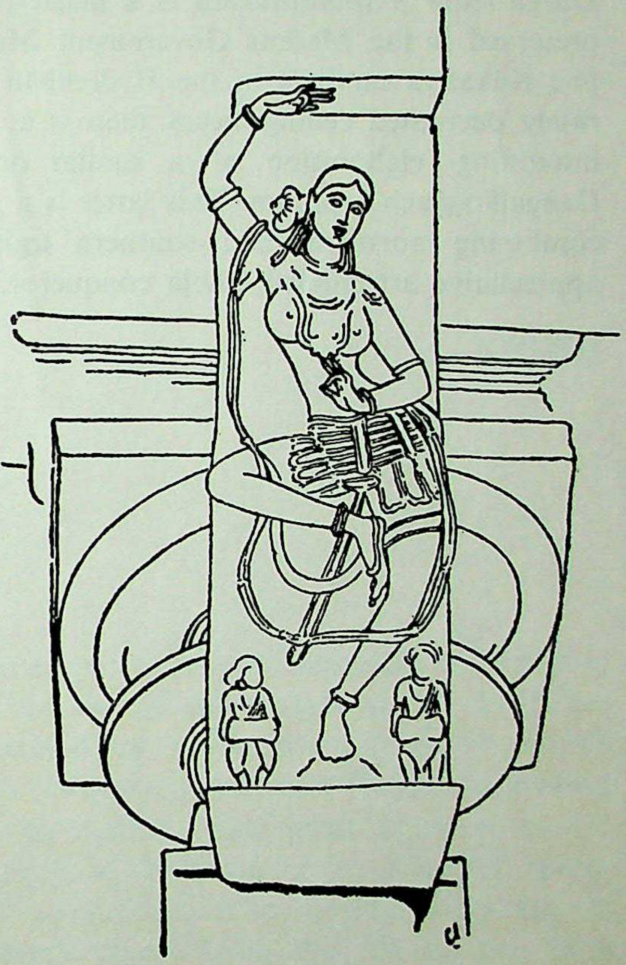


FIG. 19

Bracket figure of dancer, Kakatiya, 12th century A.D., Hanamkonda.

At Tripurāntakam in Kurnool district, the Śiva temple on the hill has excellent Kākatīya carving and in the vicinity of the Durgā temple down below the group of hero stones so full of life and animation suggest the spirit of the age. A fine Mahishamardinī Durgā from Tripurāntakam is a masterpiece of Kākatīya art now preserved in the Madras Government Museum. Among the several fine Kākatīya carvings in the Hyderābād Museum, including elaborately decorated ceiling pieces, there is a *Navagraha* slab which is an interesting elaboration of a similar one of Rājendra's time at Gaṅgaikoṇḍacholapuram. This latter is a great and novel innovation combining northern and southern traits brought home by the appreciative art-minded Choḷa conqueror.

REḌḌI

CLOSELY allied to the Kākatīya art and continuing this tradition is the art of the Reḍḍis in the Palnāḍ and Guṇṭūr areas. There are several temples of the 14th century which give an idea of the art of this period. The Reḍḍis, particularly Anavemā Reḍḍi, the greatest among the monarchs of this dynasty, paid great attention to the beautifying of the Śiva temples at Śrīśailam in the Kurnool district by way of additions and renovations. The carvings all along the *prākāra* while depicting several scenes from the life of the Śaiva saints are examples of the art of the Reḍḍis. Anavemā Reḍḍi's aesthetic vision so clearly revealed in his fine commentary on the *Amaruśataka* easily explains his equally great interest in art.

LATE PĀṆḌYA

HEROIC size and towering strength characterise late Pāṇḍya sculpture. There is yet an amount of elegance in late Pāṇḍya sculptures which is lost in a shroud of conventionalization which envelopes still later sculpture. The figures are hefty and of pleasing workmanship, and can be distinguished at once from those of the Nāyak period. Two rows of different deities may be seen in the small corridor that makes up this late Pāṇḍya gallery in the Minākshī temple. This phase should be attributed to the powerful sovereign Jaṭāvarman Sundara Pāṇḍya who probably sought thus to commemorate the power of his arm in the shrine of the presiding deity of his own capital. Some of the carvings at Śrīraṅgam, nearest the central shrine, along with the pair of fish, the symbol of the Pāṇḍyas, so elegantly and elaborately incised with the lines composing Sundara Pāṇḍya's lengthy inscription, are also examples of late Pāṇḍya work.

LATE CHERA

LATE Chera sculpture is picturesque and decorative in style coming close to the Hoysaḷa phase of Chāḷukya art but yet distinctive. A feature here is a stone copy of wooden proto-type. The simulation of wood carving assumes an importance in the embellishment of temple architecture. Popular themes from the epics and *Purāṇas* are portrayed in long friezes on the cornice, pillar brackets, gable struts and so forth. Several examples come from Etumāṇūr, Sātankalangara, Pāyūr and Padmanābhapuram. The artistic make-up and the general appearance of the figures closely resemble the mode of the *Kathakaḷi* dancer whose activity found expression in the *kūttambalam* or *nātyamaṇḍapa* (dance hall) of the Malabār temples. The Suchīndram temple is rich in this sculpture coeval with late Vijayanagara. Elaboration in decoration, quaint jewellery, the large lotus petal adornment for crown and variations in arrangement of dress and folds are characteristic features.

VIJAYANAGARA

THE Vijayanagara empire, which stemmed the tide of Muhammadan invasions in the south ushered in a new phase of art, mostly following the southern traditions. In the early stages, Chāḷukya influences are easily discerned in the Telugu and Canarese areas, but as they expanded and with the passage of time, the entire southern peninsula came under the sway of the Vijayanagara emperors and the southern part mostly began to dominate in the matter of art traditions. The Vijayanagara temples, therefore, including the *gopuras*, *maṇḍapas* and *vimānas* are just the same in form all over the empire. A number of huge images were carved in this period and the famous Narasiṁha and Gaṇeśa at Hampi are justly famous. The former is inscribed and is dated in the fifteenth year of reign of the Emperor Kṛishṇadevarāya. Other fine monolithic images are

Raṅganātha near the Chakratīrtha tank at Tirupati, the intricately carved Chakrapurusha close to it, the Pāṇḍuraṅga, *dvārapālas* and other attendant figures lying strewn about in Tirupati. Some of the finest carvings of the early Vijayanagara period come from Tāḍpatri from the *gopura* of Rāmasvāmi temple near the river. The goddess Gaṅgā on *makara* on the door jamb is a superb piece (Fig. 20).

During this period representations in narrative form of the *Rāmāyaṇa* and Kṛishṇa's *bālalīlās* became such a favourite that the Hazārā Rāmasvāmi temple at Hampi is studded with panels narrating the story of Rāma and the temple of Vishṇu at Penukoṇḍa with scenes from the *Rāmāyaṇa* and the *Bhāgavata*. The Śiva temple at Penukoṇḍa has similar stories of Śaiva saints.

At Hampi, there are long carvings of frieze on *maṇḍapa* plinths depicting soldiers on horse-back, elephant processions, dancers and musicians and the folk dance of *kolāṭṭam*. The Vijayanagara sculptor was an adept in creating beautiful monolithic cars like the one at Hampi in the temple of Viṭṭhala and at Tāḍpatri.

The massive sculptures of dancing Śiva in the company of musical attendants and nymphs in the *nāṭyamaṇḍapa* at Lepākshī are typical of the art of this period. But probably the most beautiful of them all is the exquisite carving of equestrian and other figures on pillars in the *kalyāṇa maṇḍapa* at Vellore (Pl. 48). The prancing lions and horses and almost life-like monkeys and doves carved on the *maṇḍapa* roof

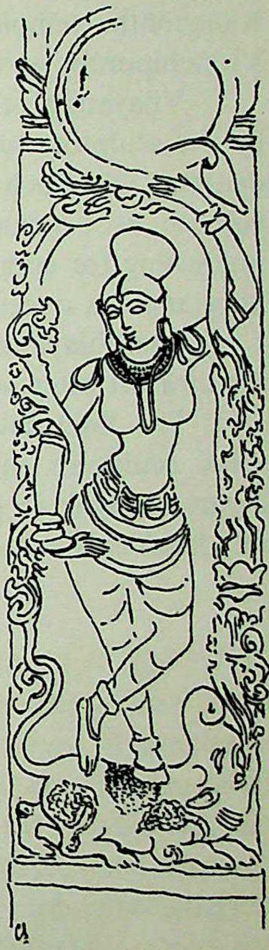


FIG. 20
Ganga on door jamb, Vijayanagara, 15th century A.D., Tadpatri.

and movable rock-cut chains are splendid examples of art. Similar *maṇḍapas* of the Vijayanagara period, probably even more elaborate, are met with in the Varadarāja temple at Kāñchīpuram, in the Raṅganātha temple at Śṛīraṅgam, the Mārgasahāyeśvara temple in Viriñchipuram and other places.

Vijayanagara emperors caused excellent portraits to be carved by the sculptors to immortalise them in the vicinity of their favourite deities. One such fine example is of Kṛishṇadevarāya on one of the *gopuras* at Chidambaram which he caused to be erected. It is interesting for comparison with the metal portrait figures of the same king and his queens at Tirupati.

The Vijayanagara period of art marks the last great phase of Andhra art after which decadence set in.

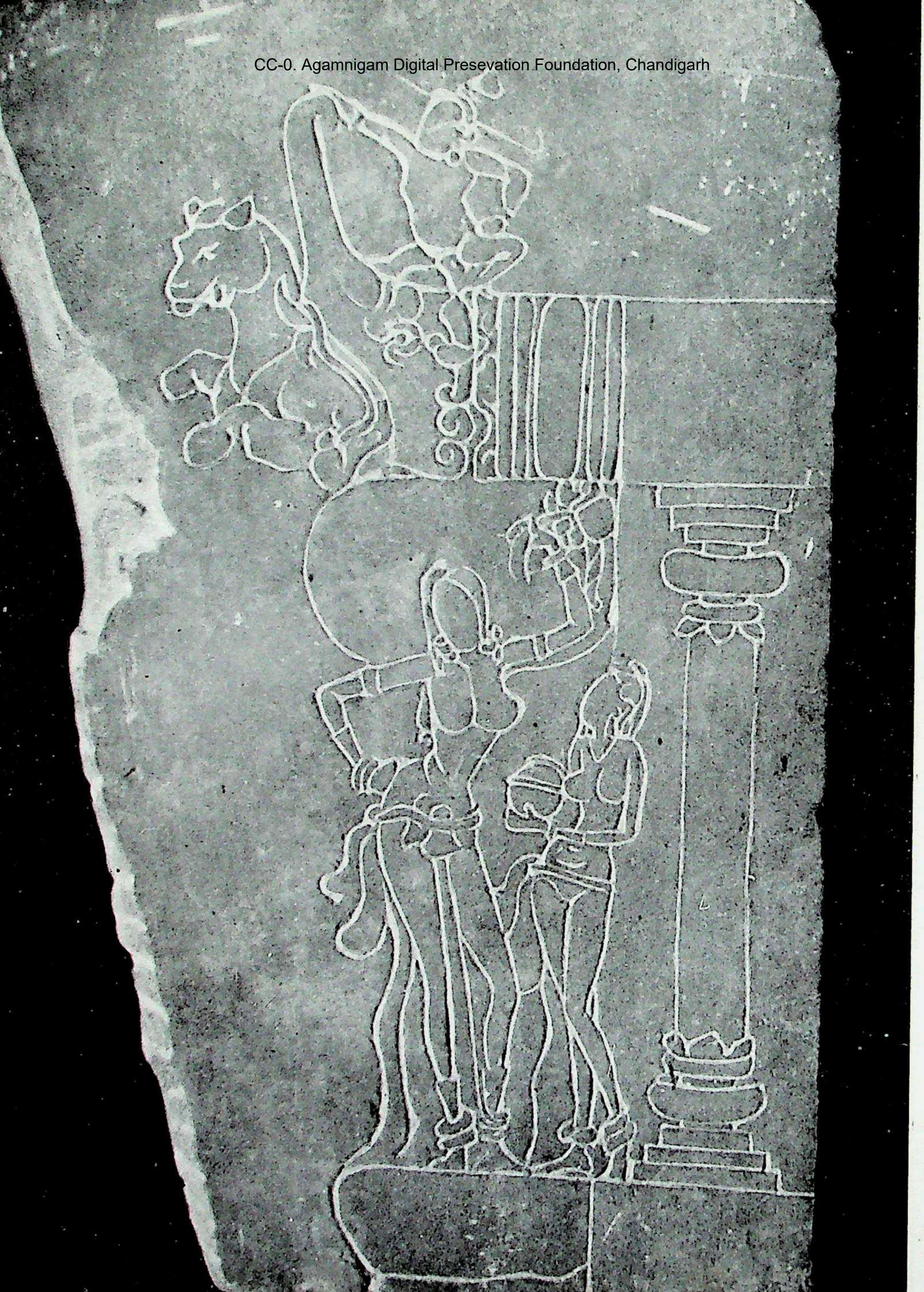
The final flicker of this, however, is seen in the amazingly virile sculpture in titānic proportions carved by the sculptor of Tirumalanāyak in the Pudumaṇḍapa, the large *gopura* and the courts of Mīnakshī's temple at Madura.

NĀYAK

THE seventeenth century was a great period of titanic work under the Nāyaks of Madura and Tañjāvūr during whose time there was great progress in architectural activity. The most magnificent *gopura* of this time is that of Tirumalanāyaka at Madura and equally famous is his magnificent pillared hall, the *pudumaṇḍapa*. In the temples of Mīnakshīsundareśvara and Aḻagar at Madura, Kumbakoṇam, Tenkāśi, at Śaṅkaranārāyaṇarkoil and other places, huge edifices were raised by the later Pāṇḍyas and Nāyaks.

The most prolific work in portrait sculpture was executed during the time of the Vijayanagar emperors and the Nāyaks. In everyone of their temples, halls and corridors, standing against rows of pillars, are a number of portrait figures of rulers and chieftains, with their queens and ladies, standing with their hands joined in adoration of the deity whose temples they had embellished.

Though stylised, this art is full of vitality, and there is a great resemblance between the different portraits of Tirumalanāyak which abound in his realm. The meticulous care with which the *kuratti*, *kuravan*, warriors, Rati on parrot, Sarasvatī and other huge figures against pillars in the *Mīnakshīmaṇḍapa* are fashioned with high technical skill by the sculptor shows that he was yet a master. The tradition of the ivory carvers of Vidiśā as the stone masons at Sāñchī is still found continued at Madura where the many ivory carvings, that are now preserved in the Śrīraṅgam temple Museum, give as fine portraits of Tirumalanāyak and his queens as in stone, as also fine portraits of European merchants of the time in their costume of the period with fascinating accuracy.



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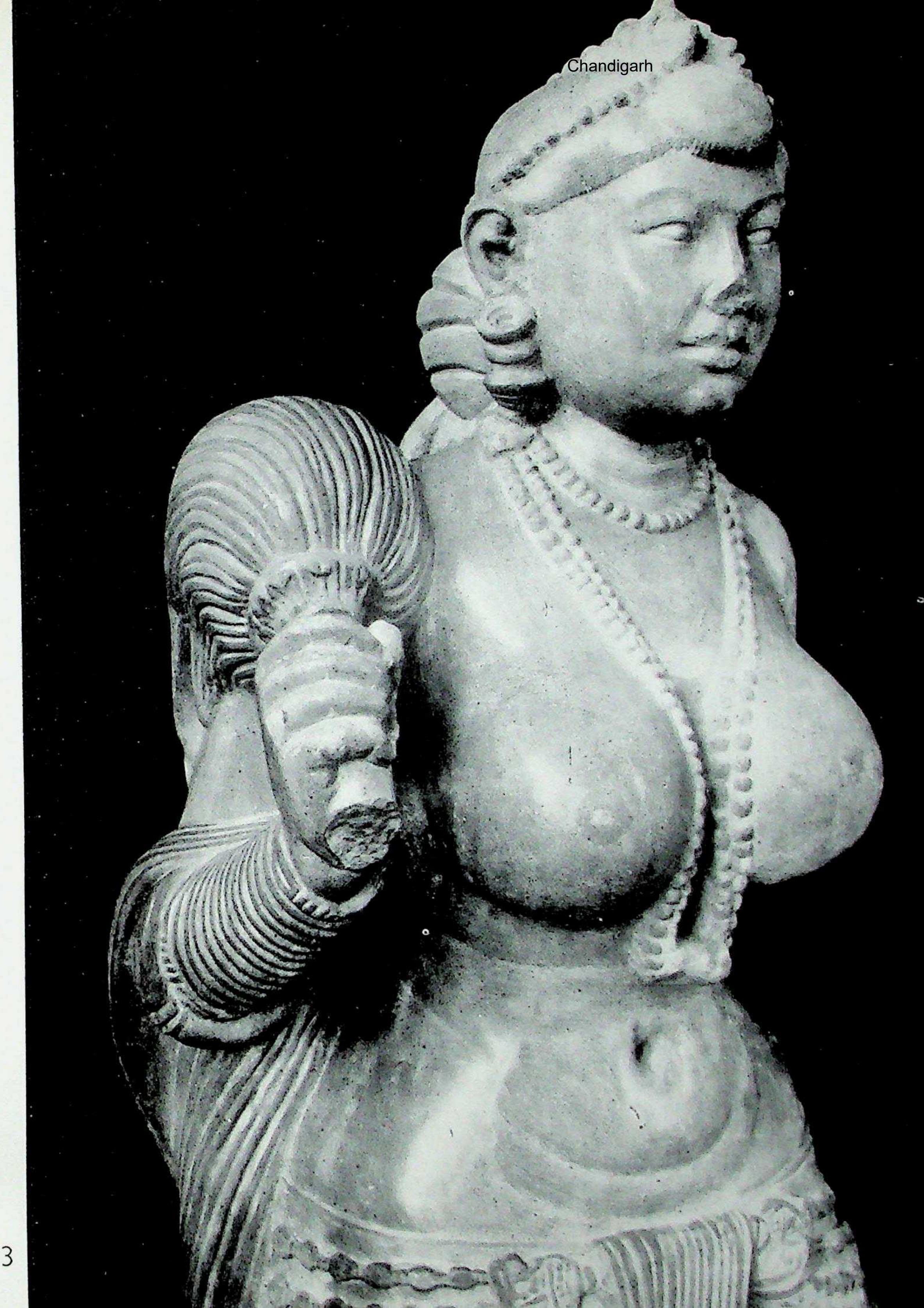

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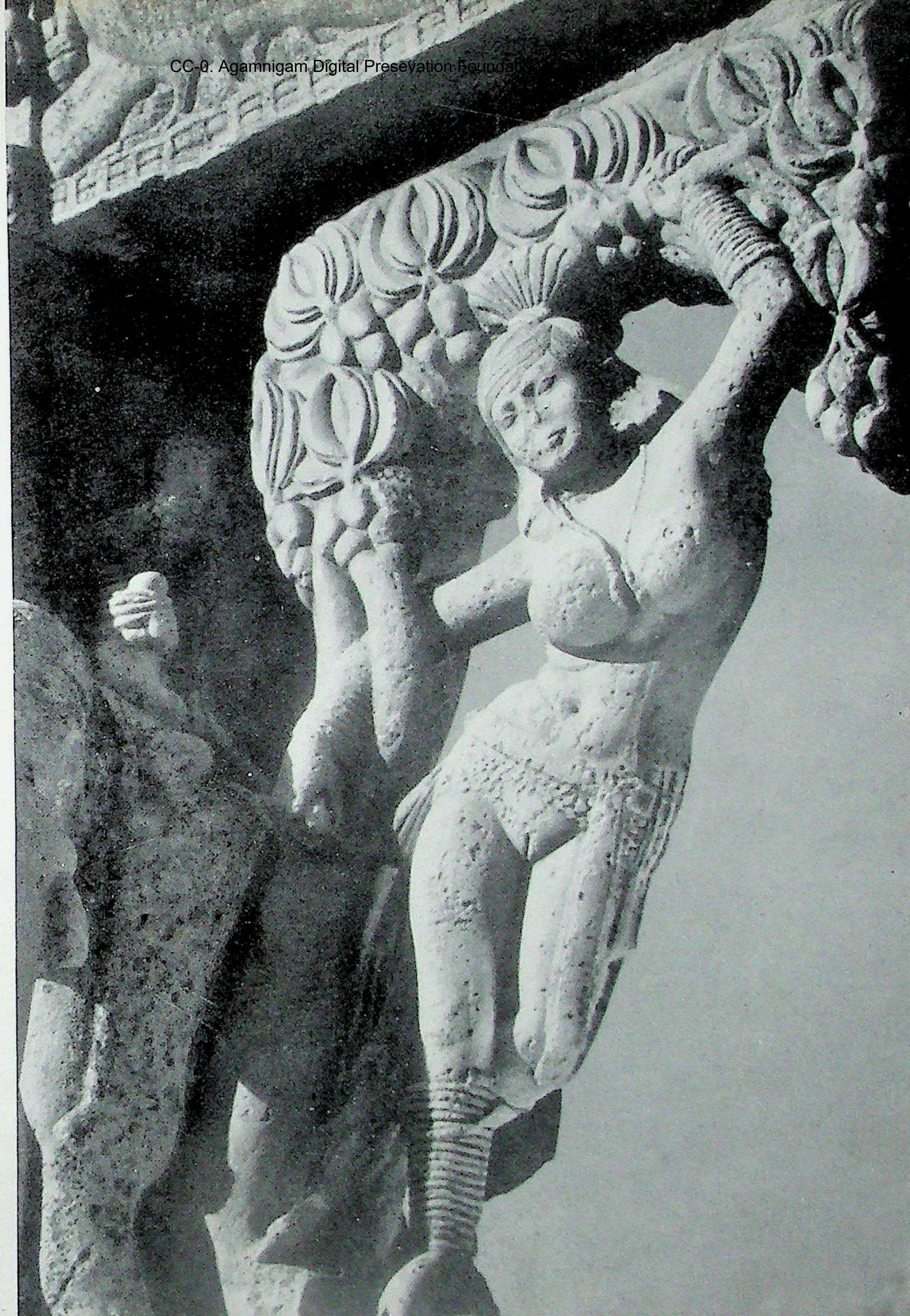

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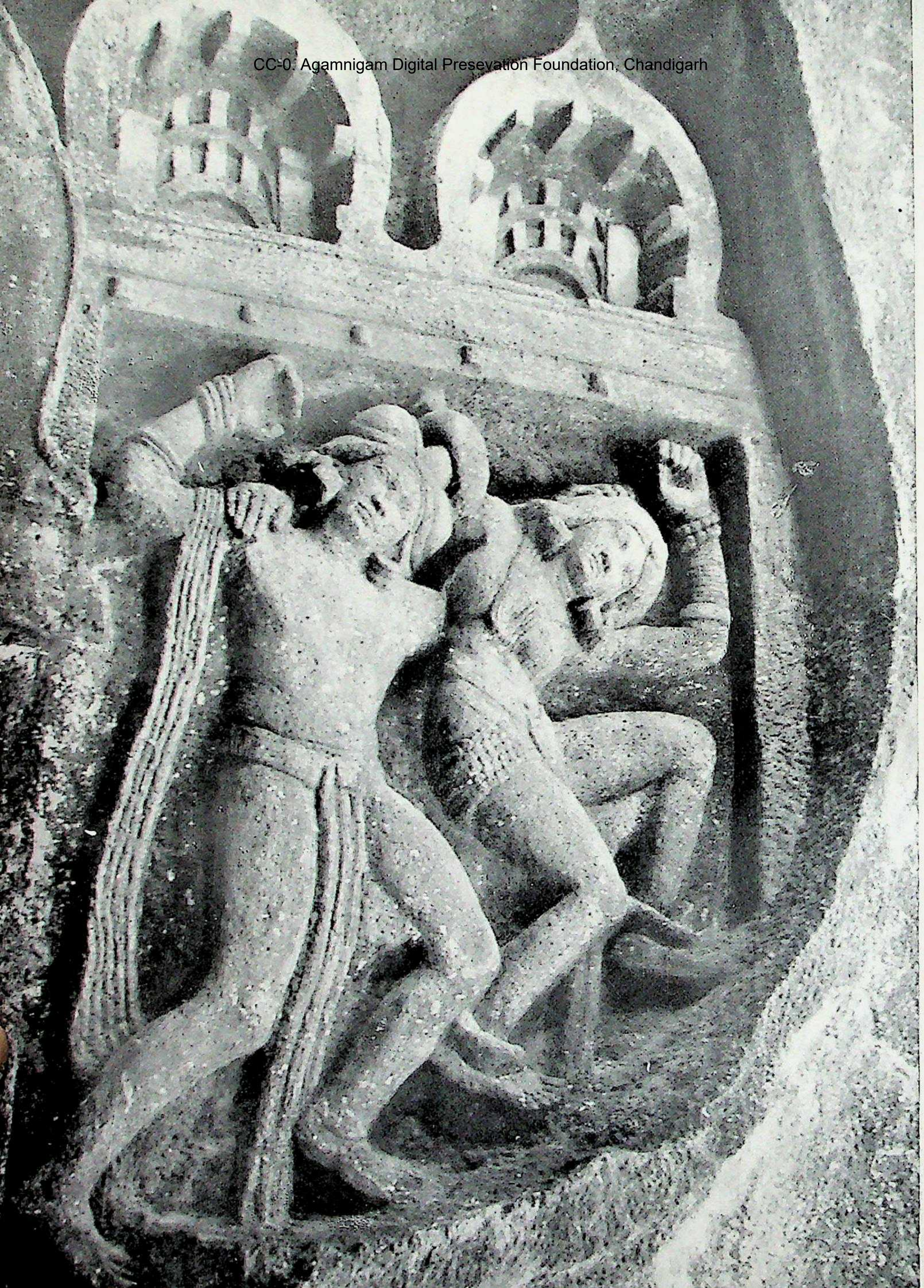

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C. Sivaramamurti,

Indian Sculpture

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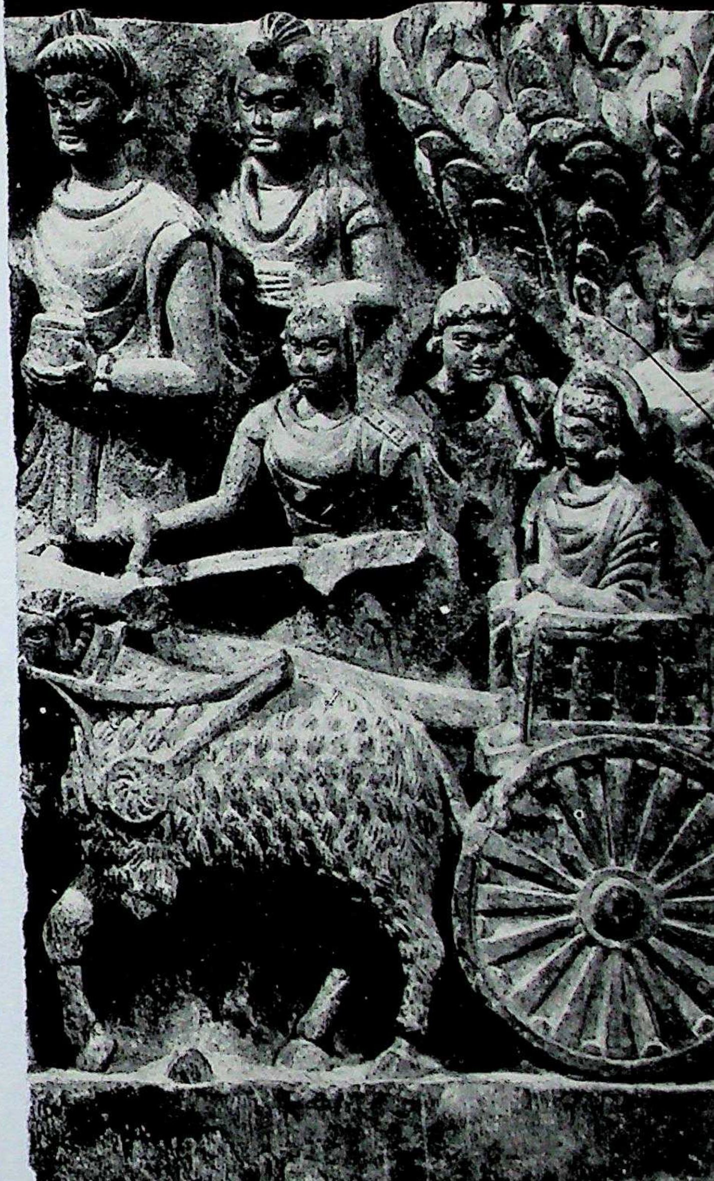

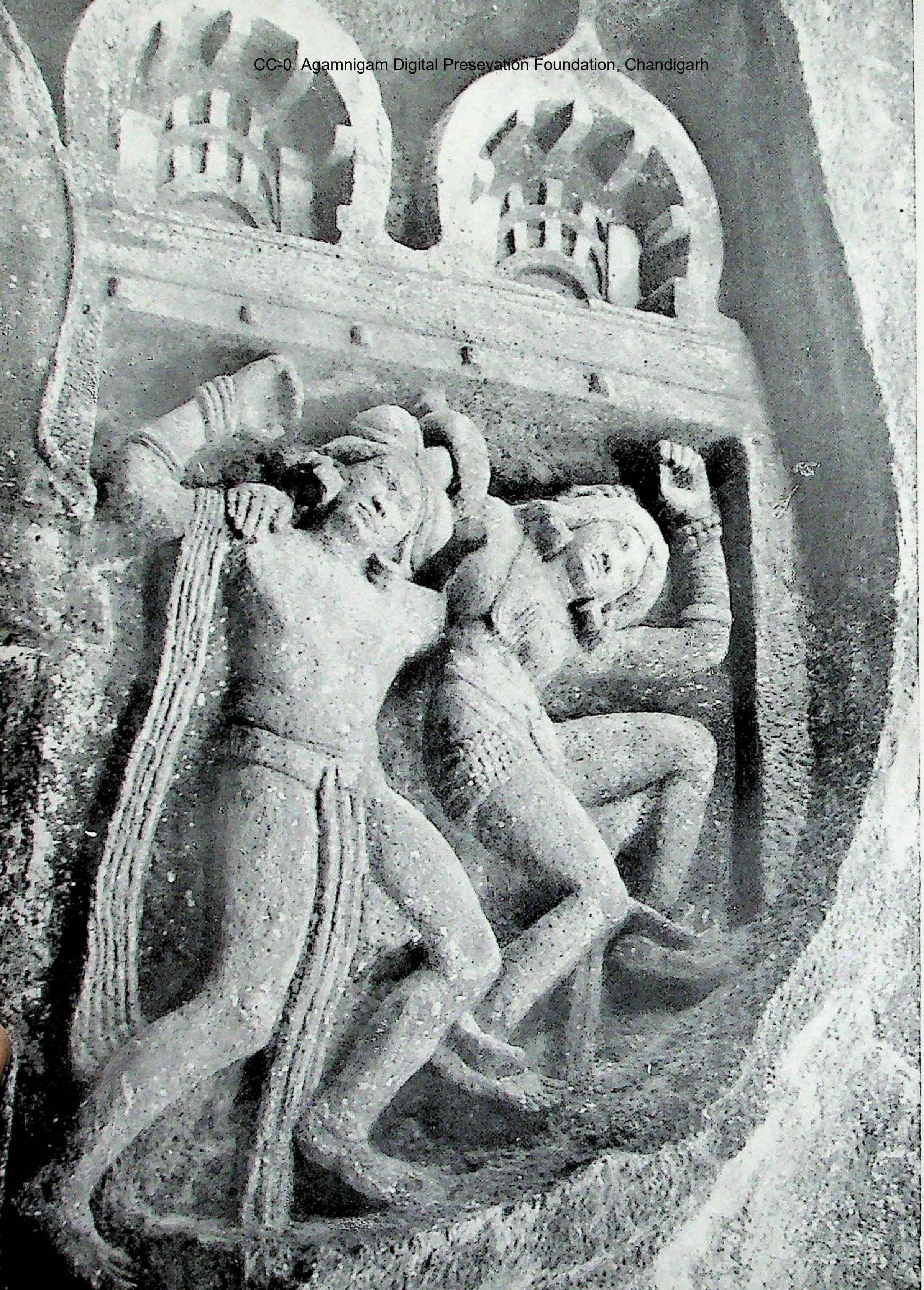

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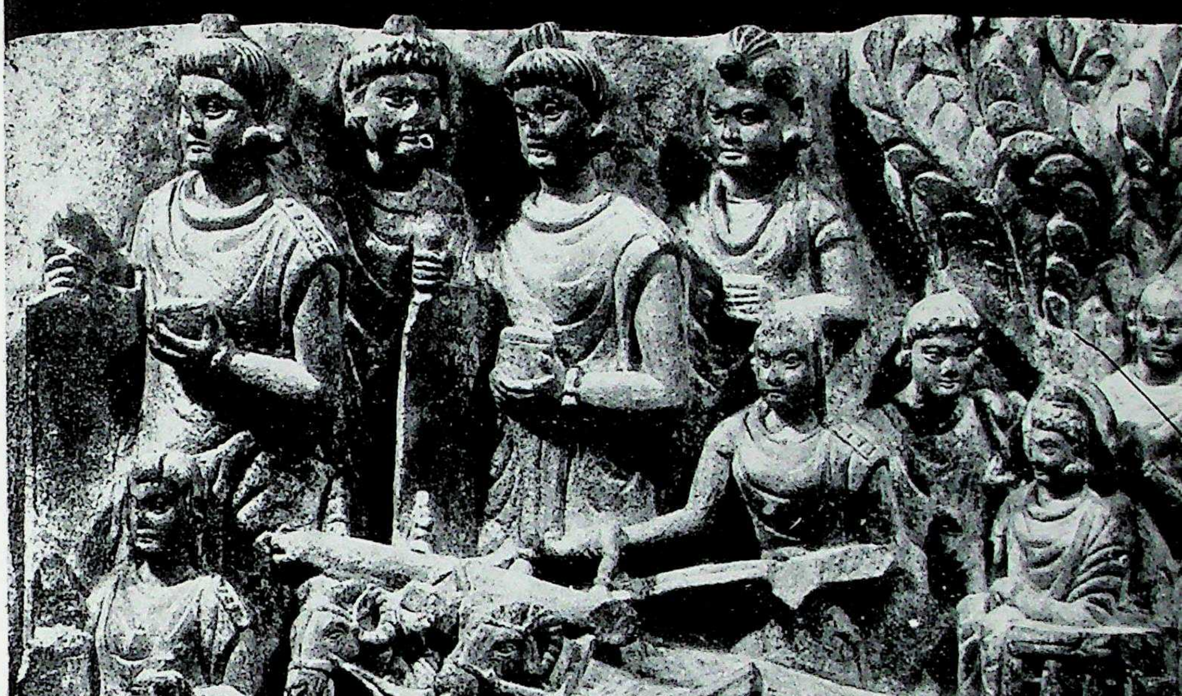

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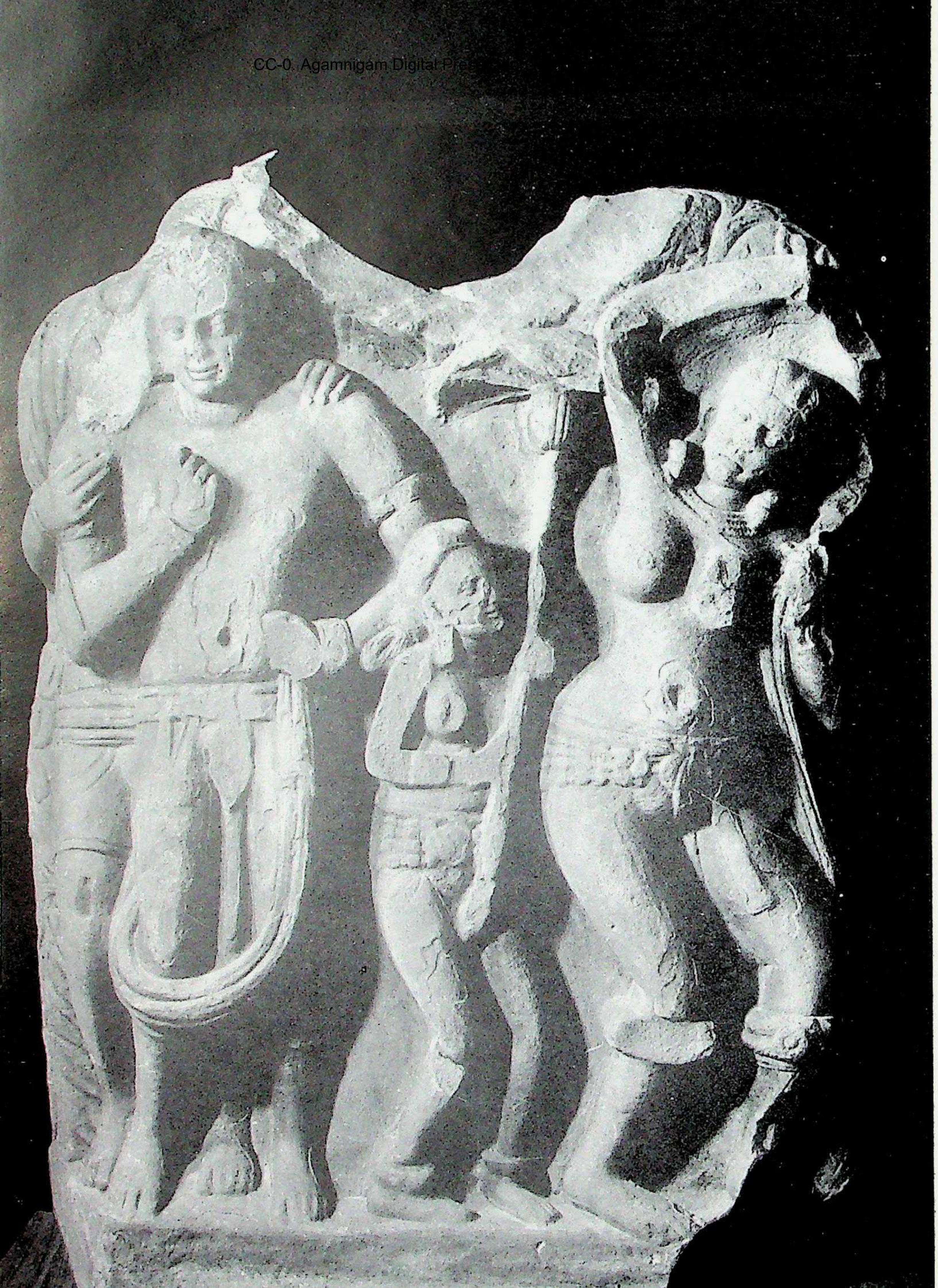

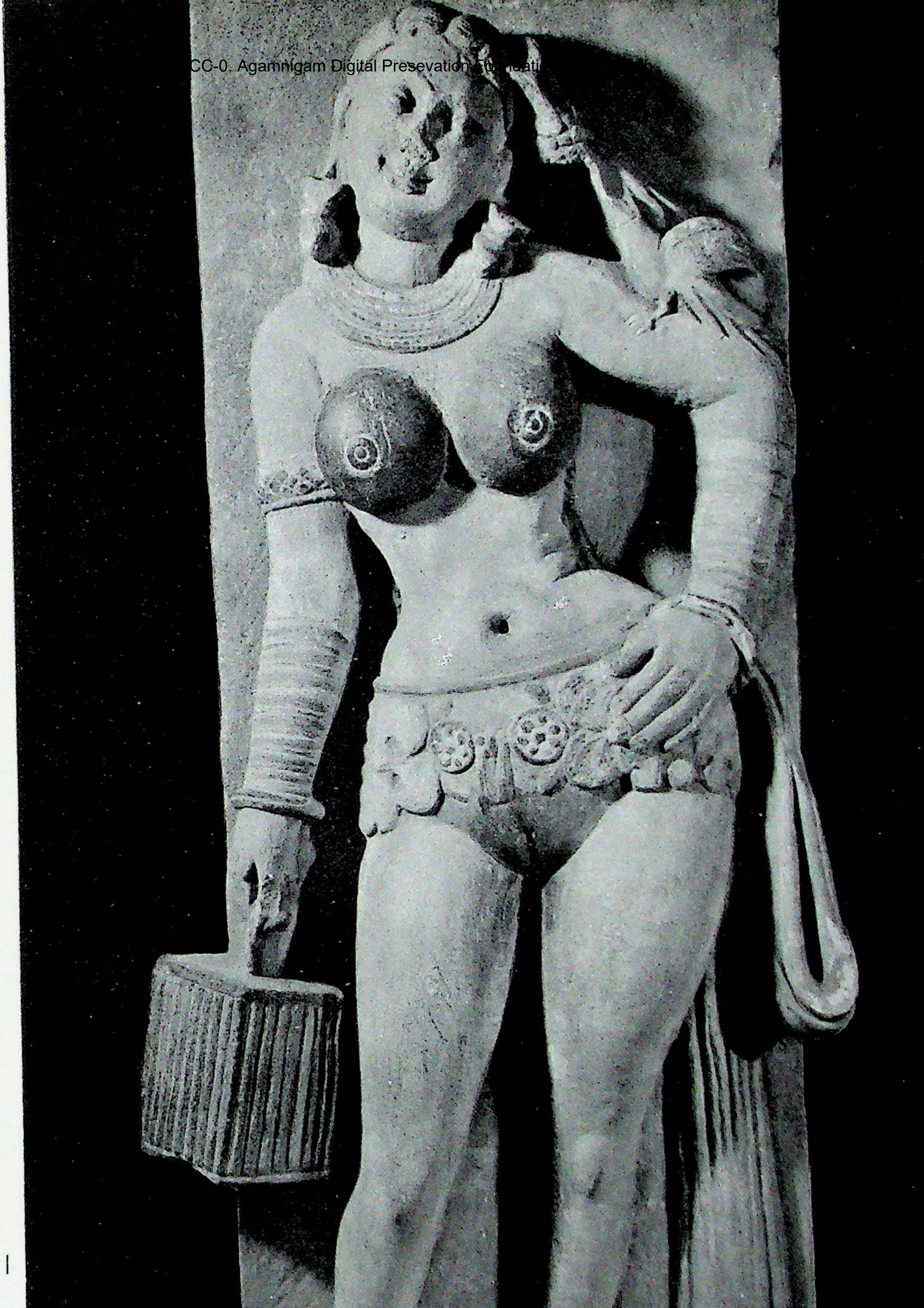

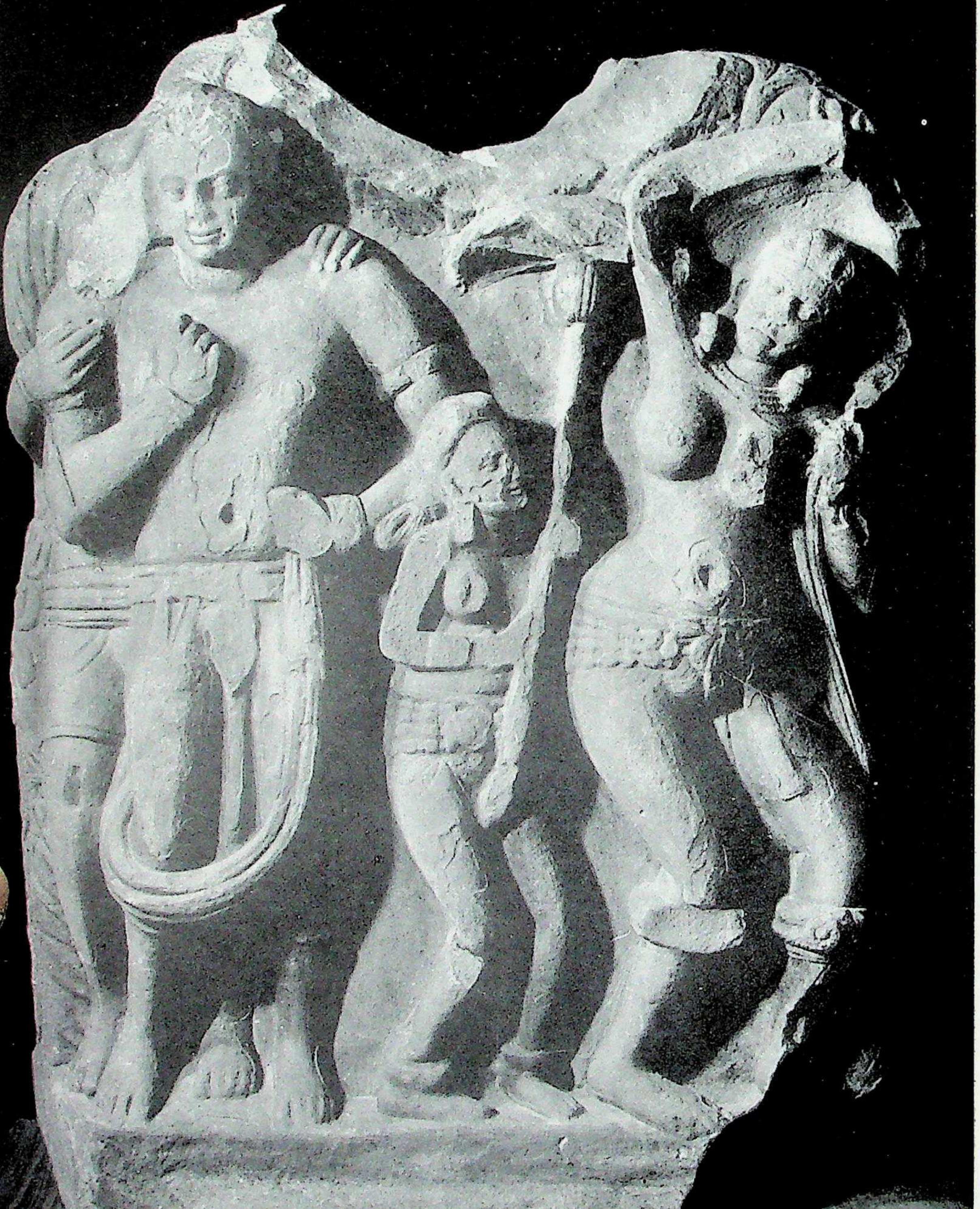

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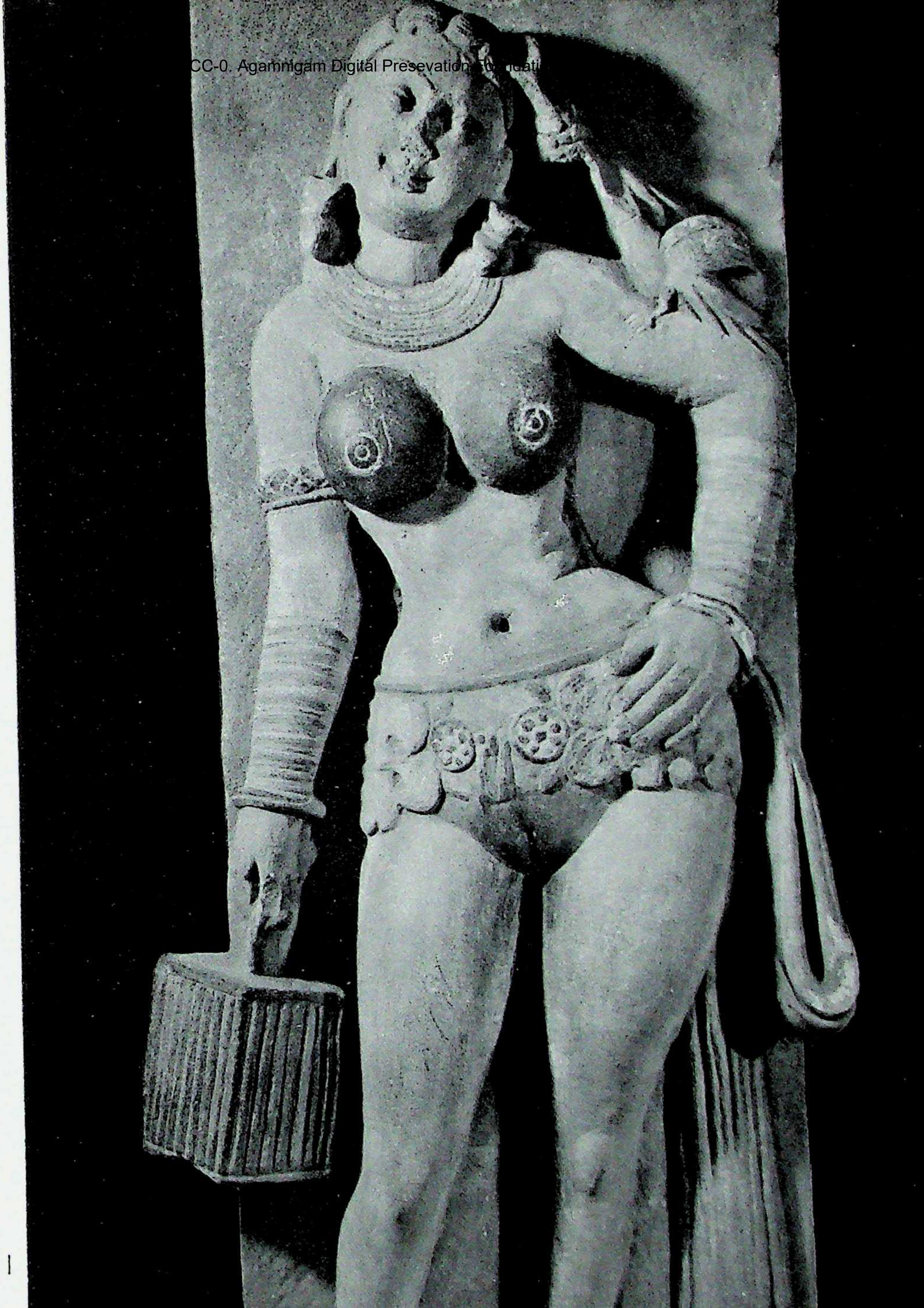

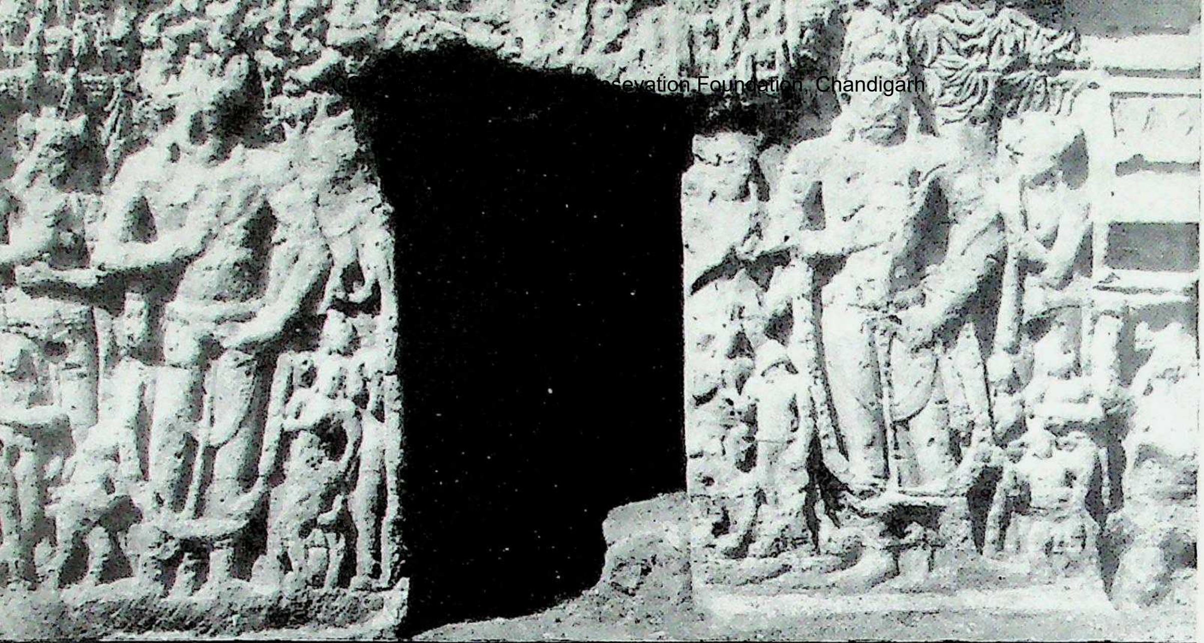

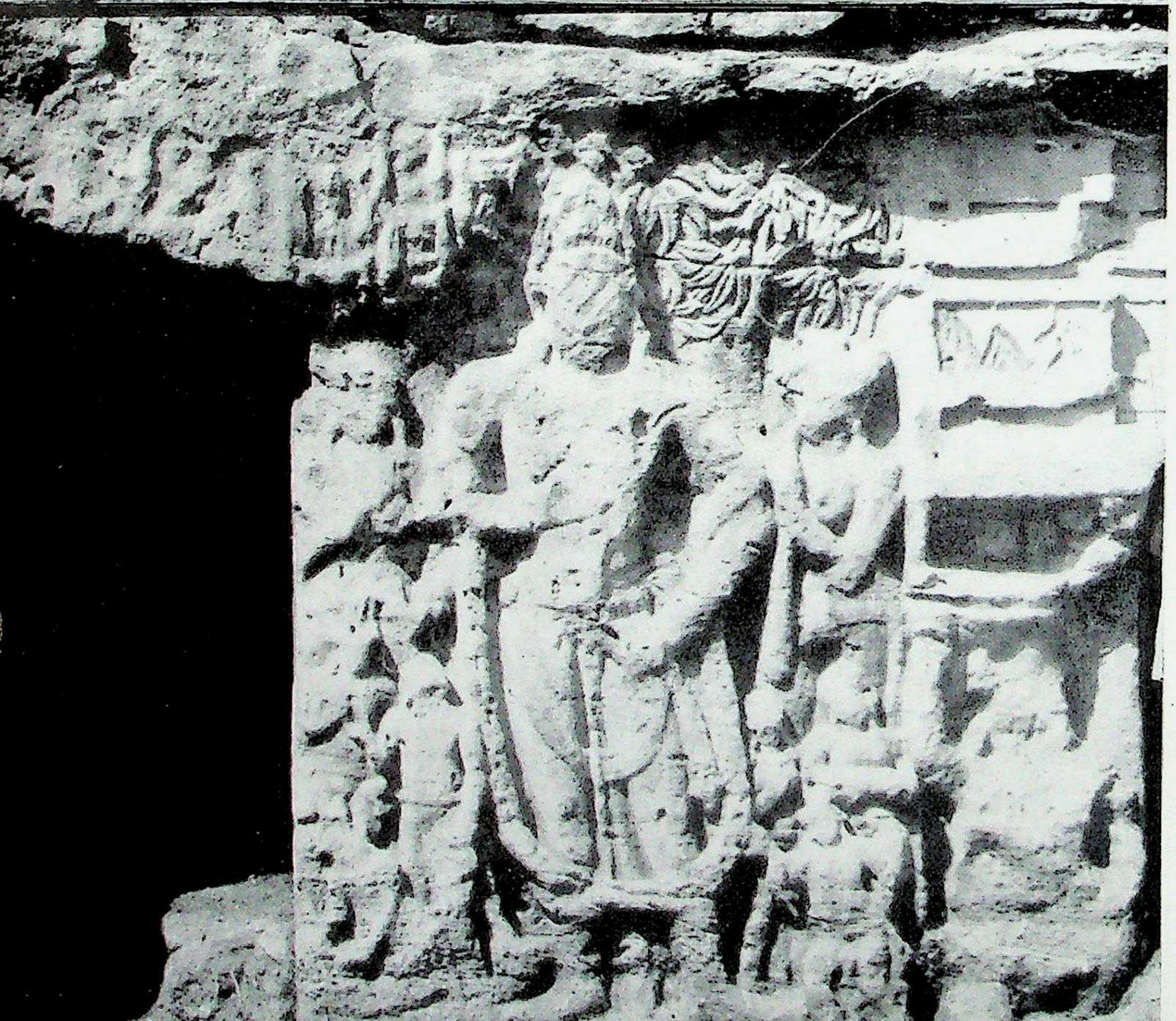

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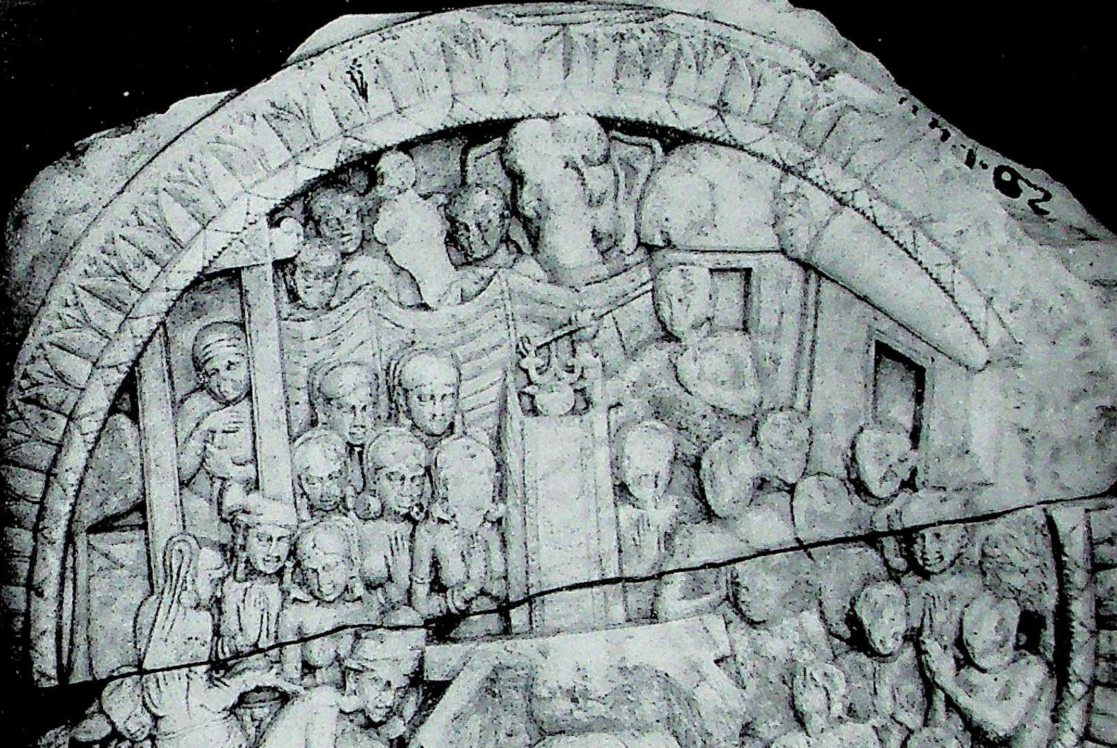

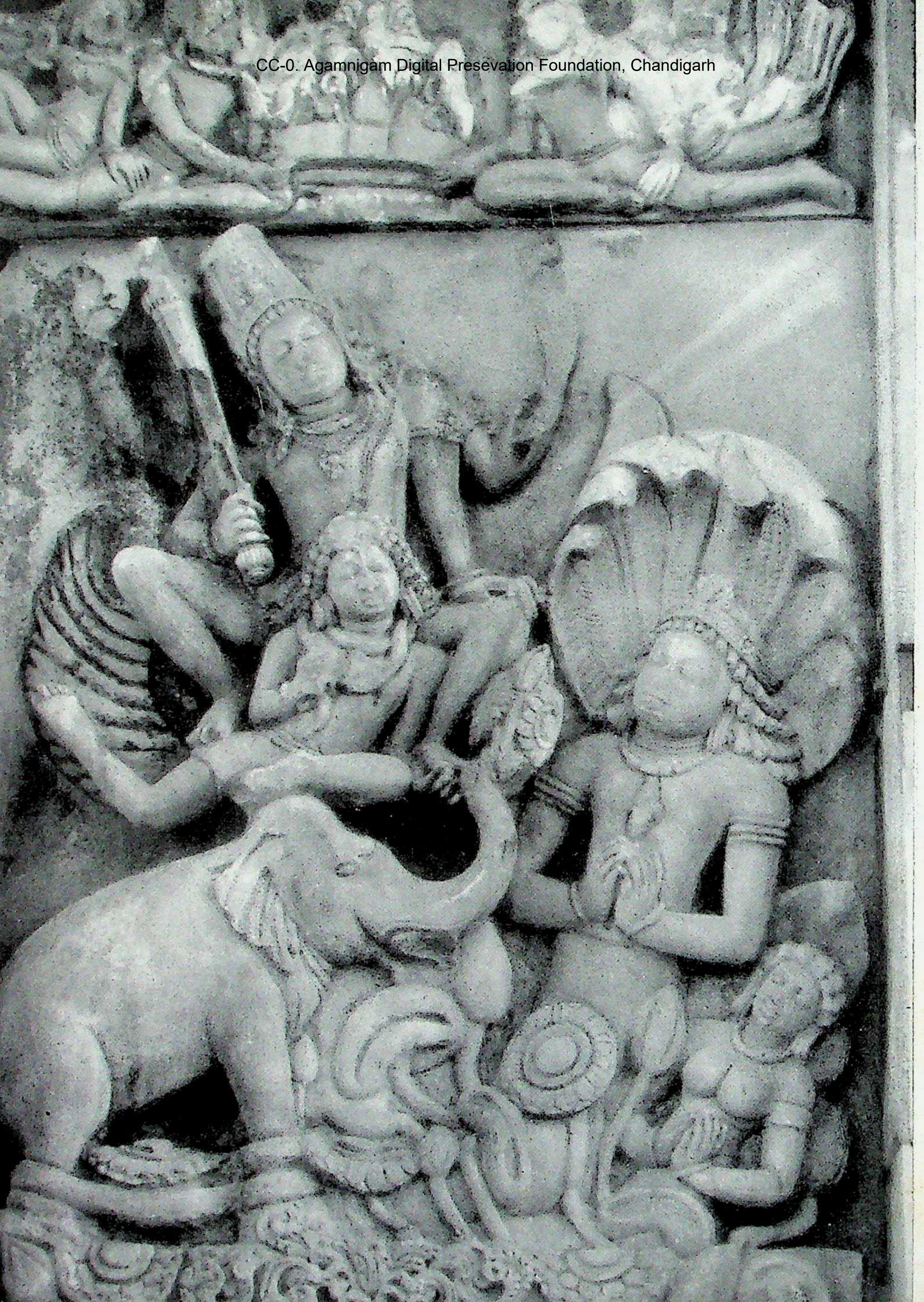

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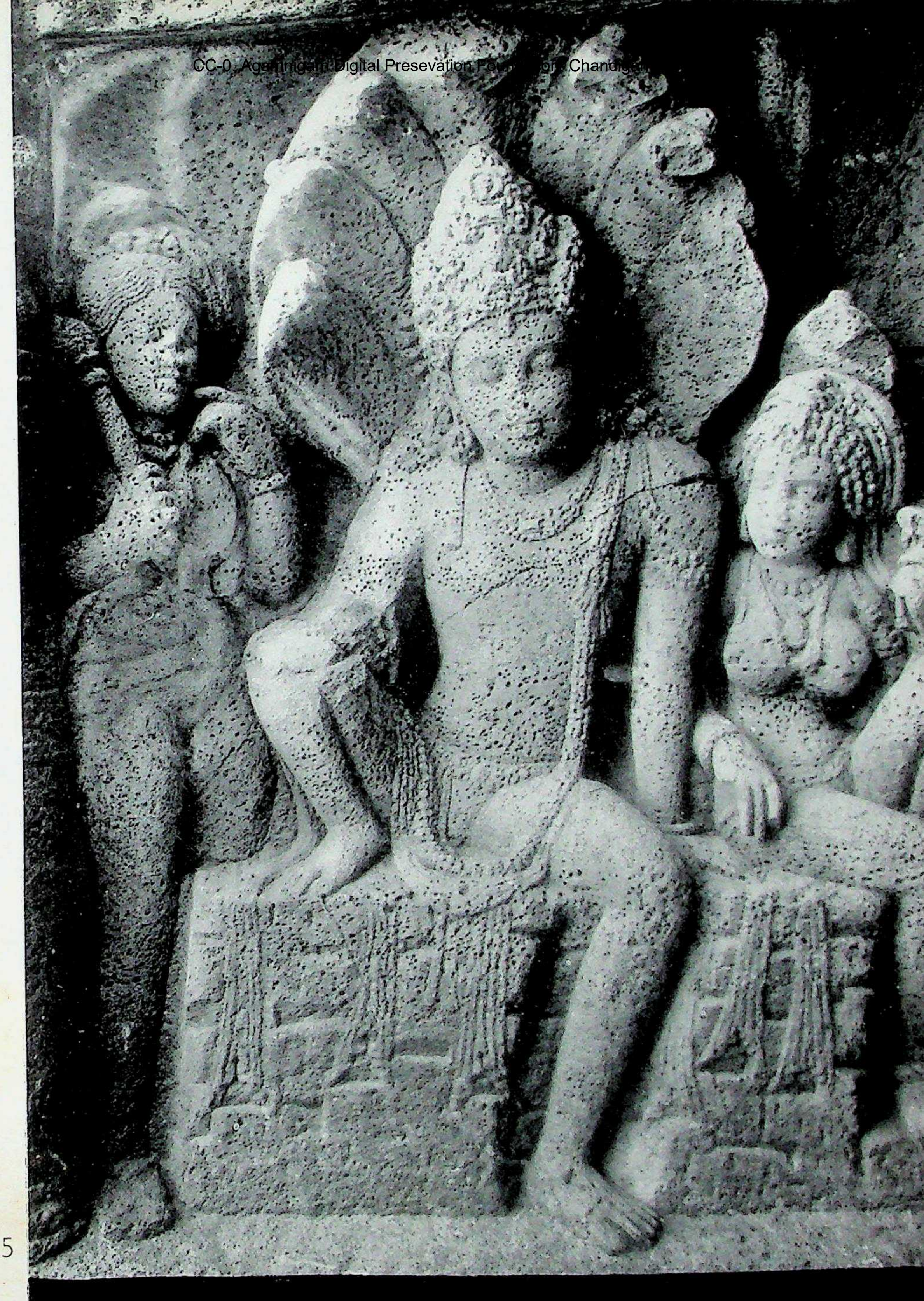

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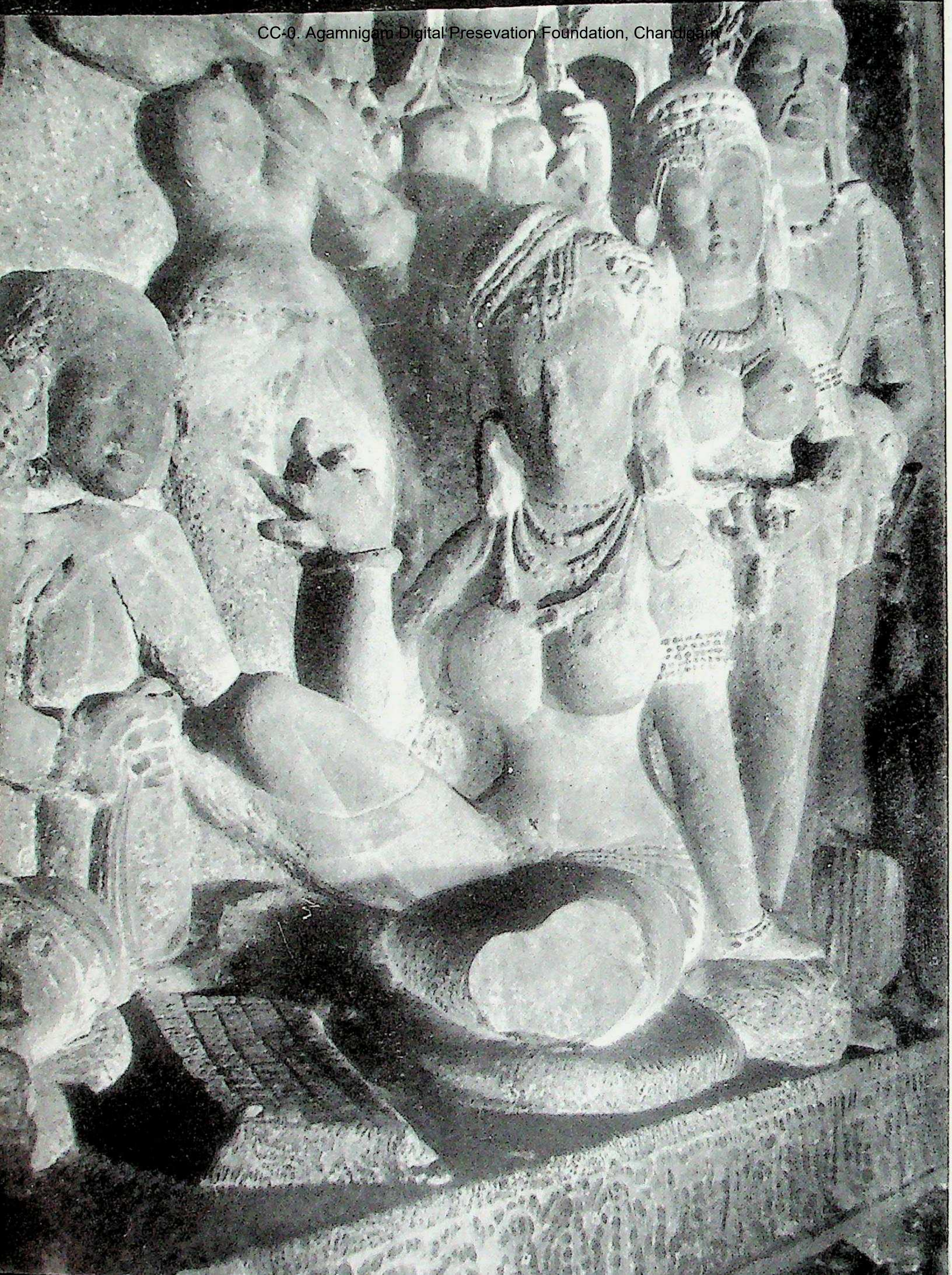

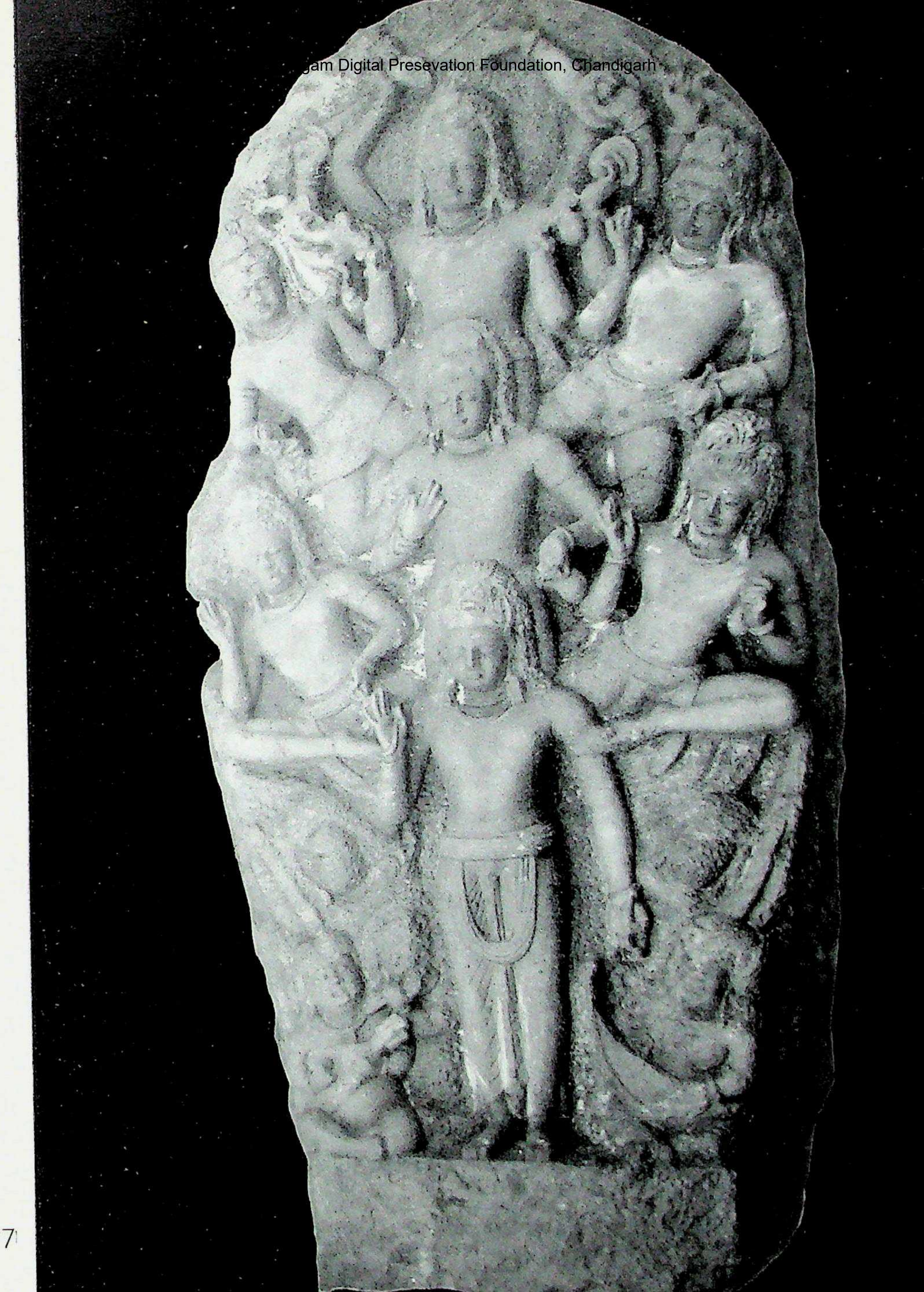

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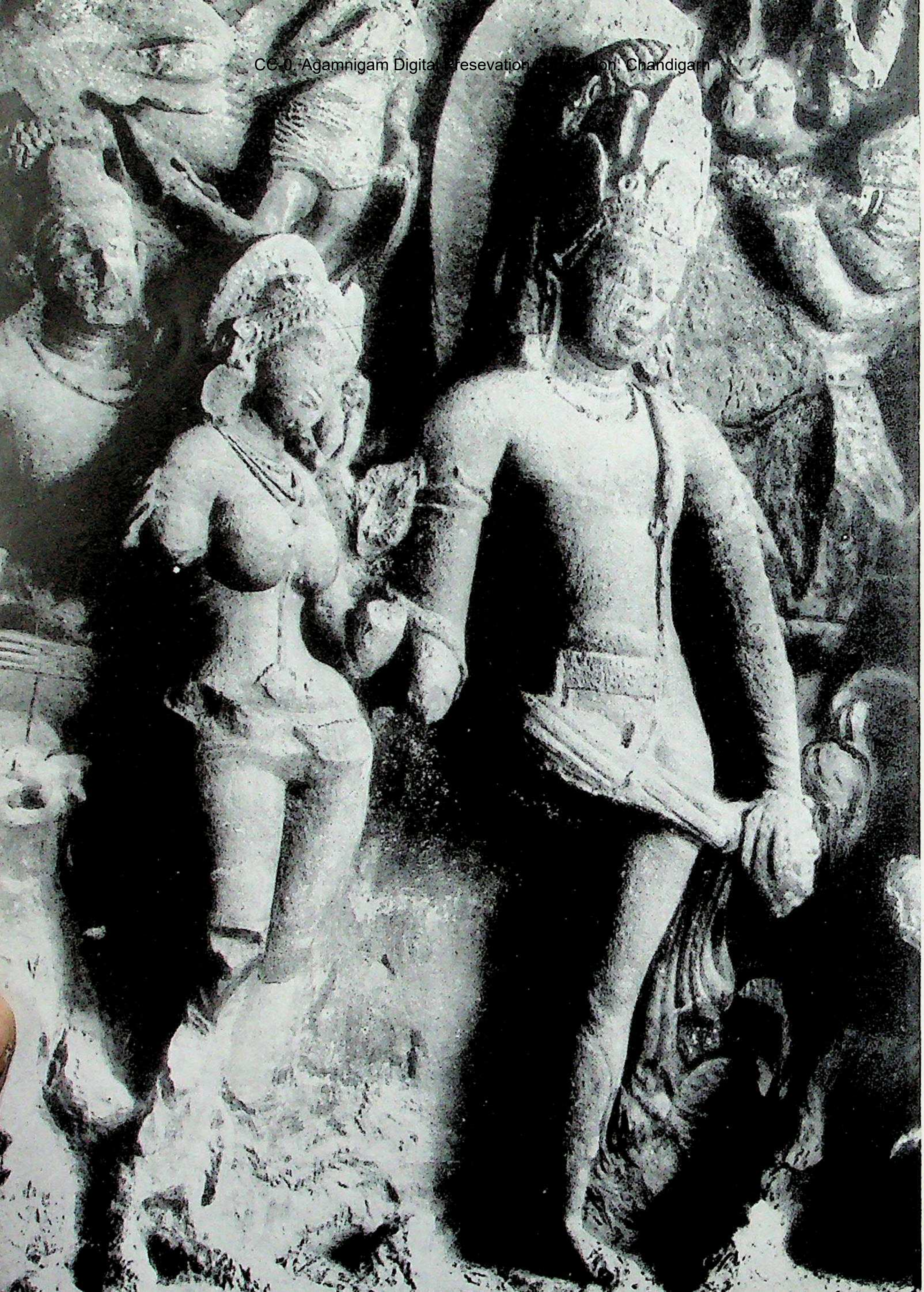

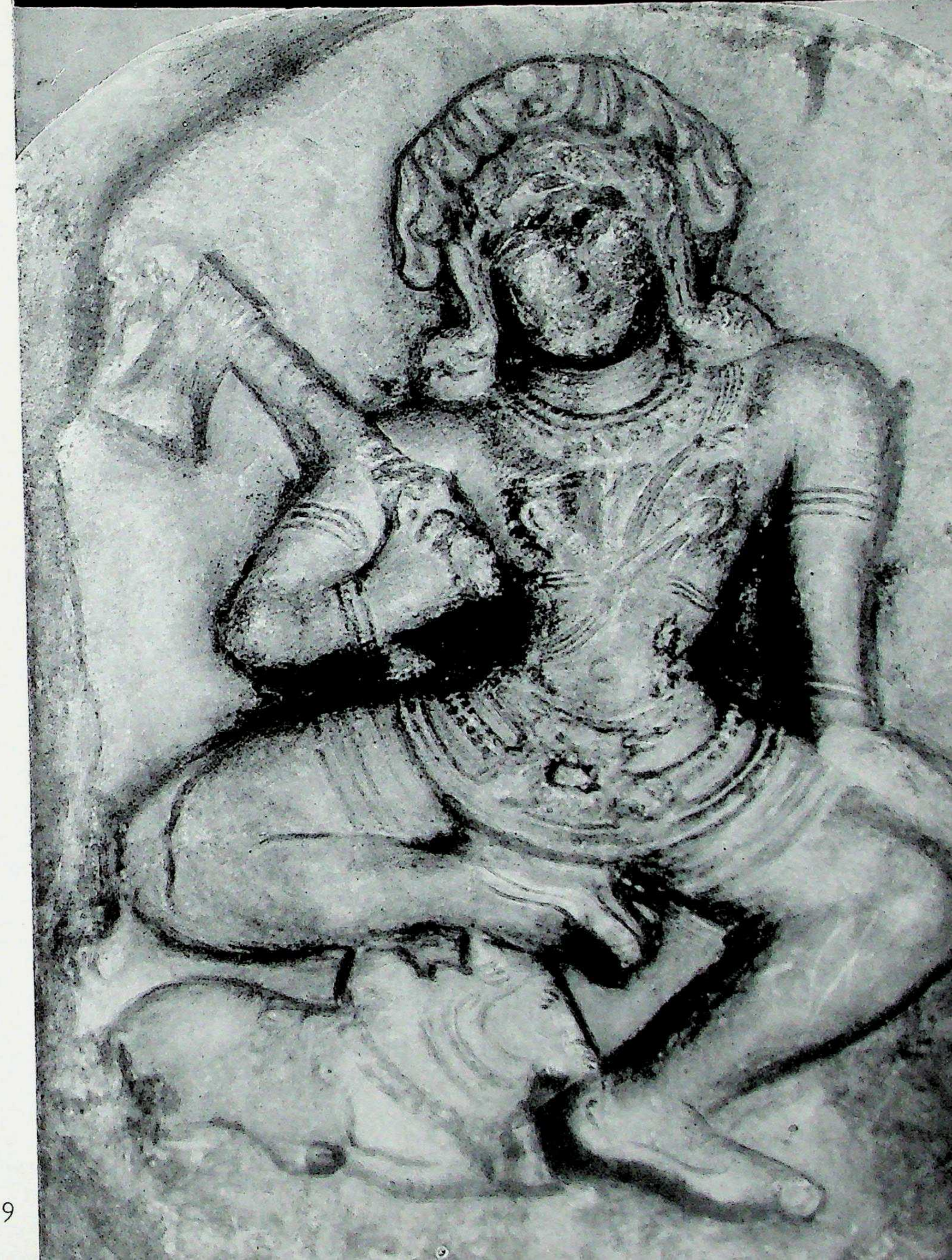

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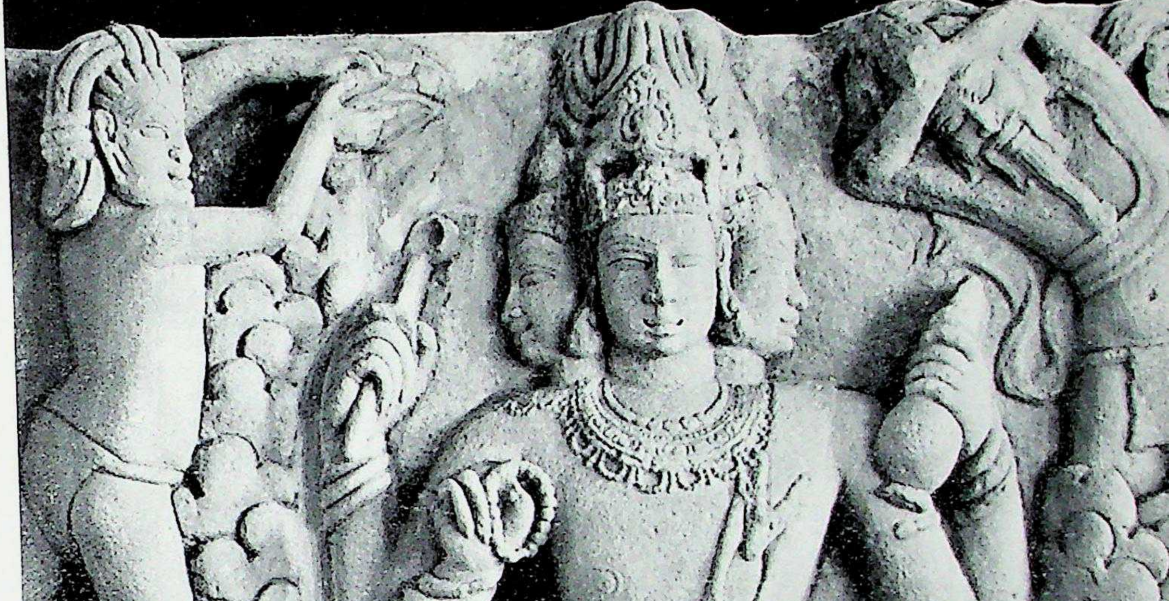

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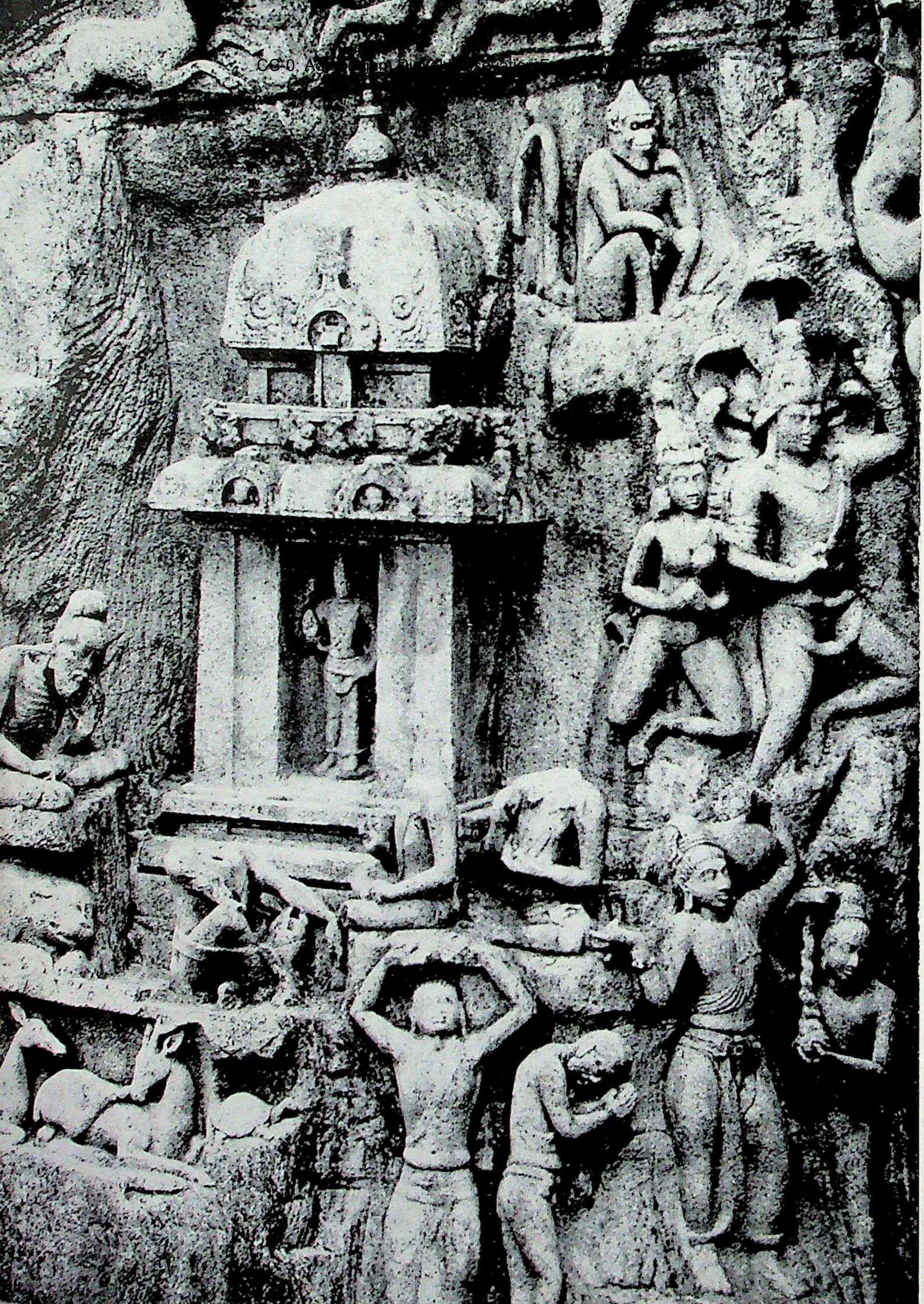

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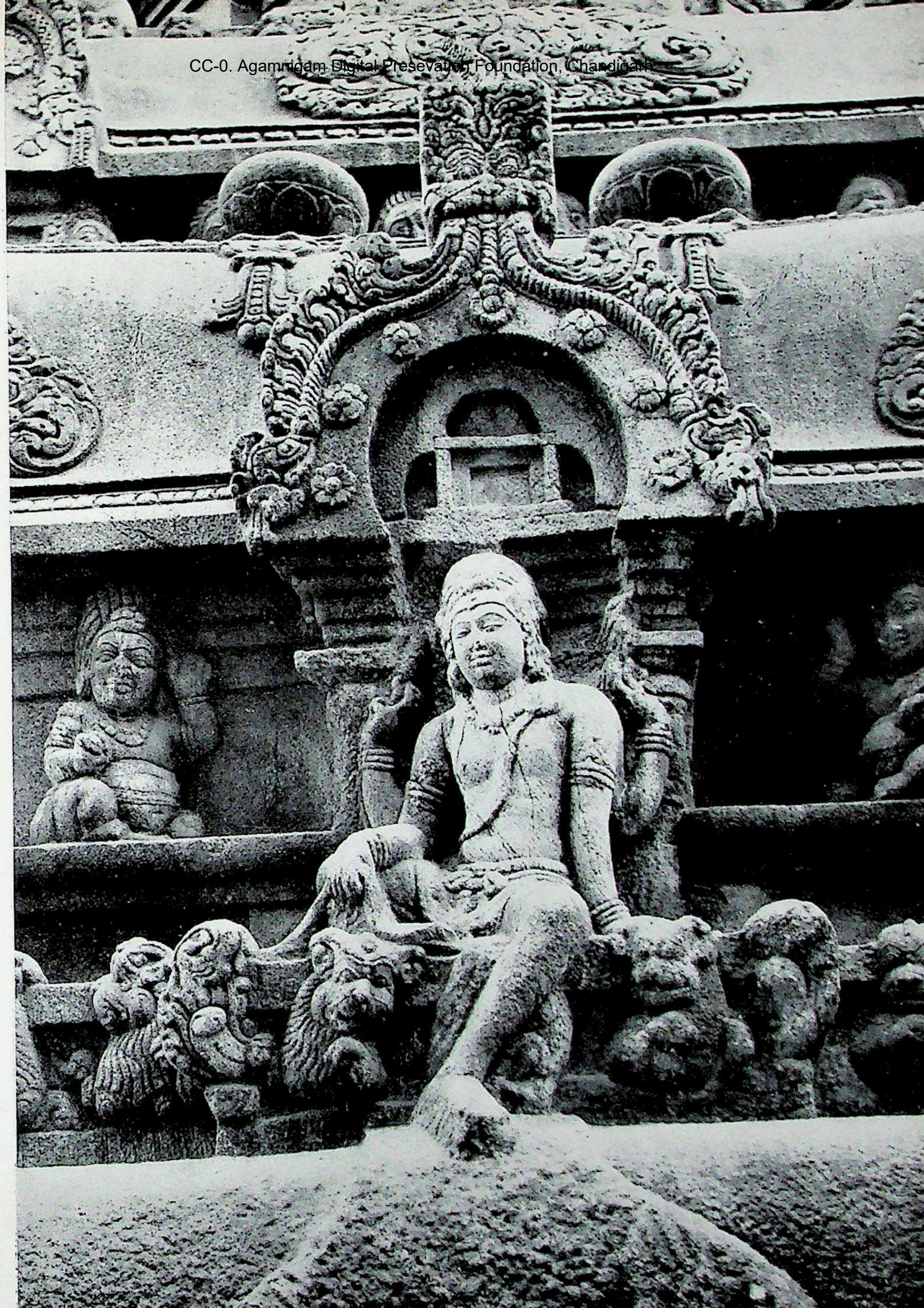

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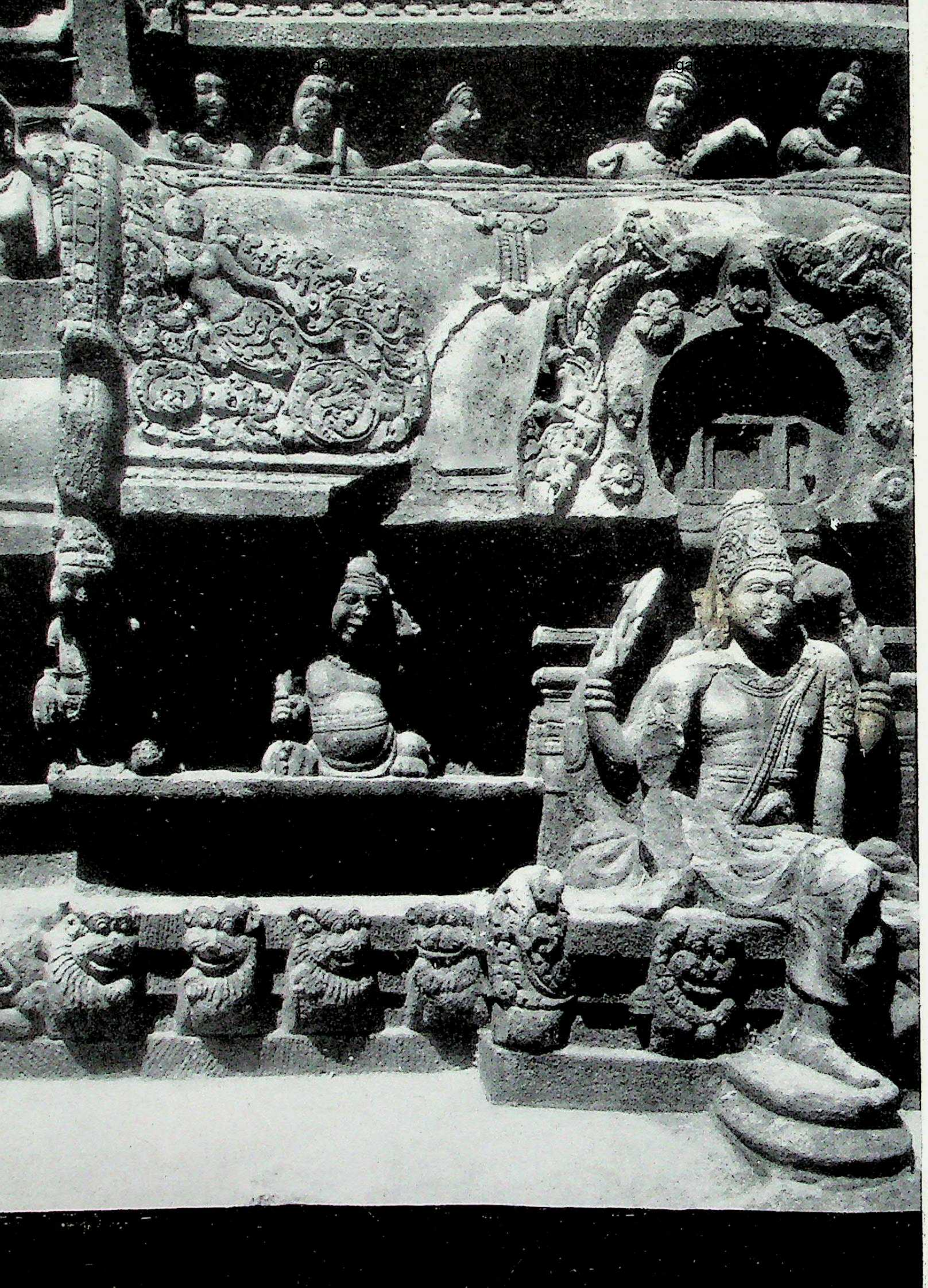

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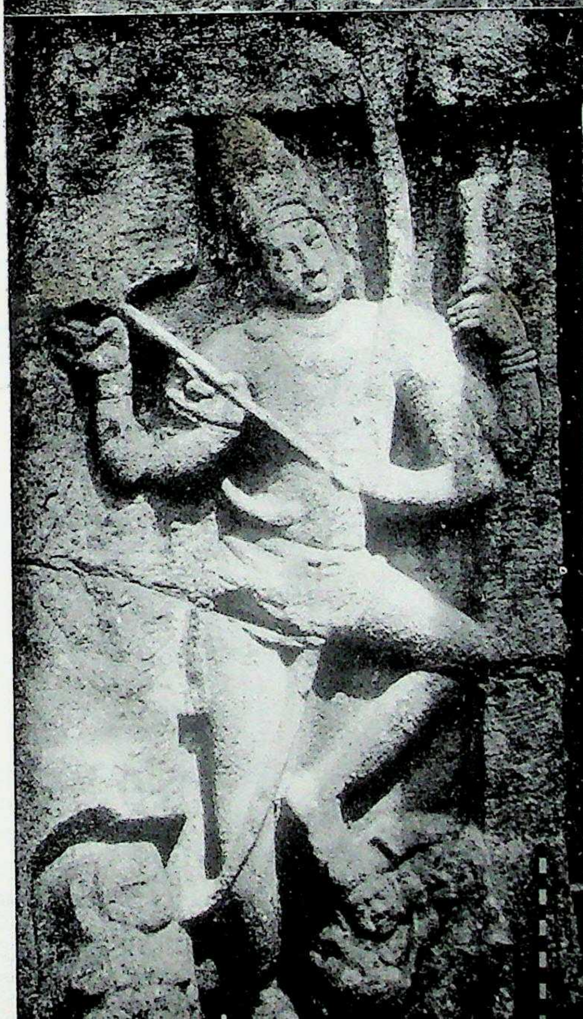

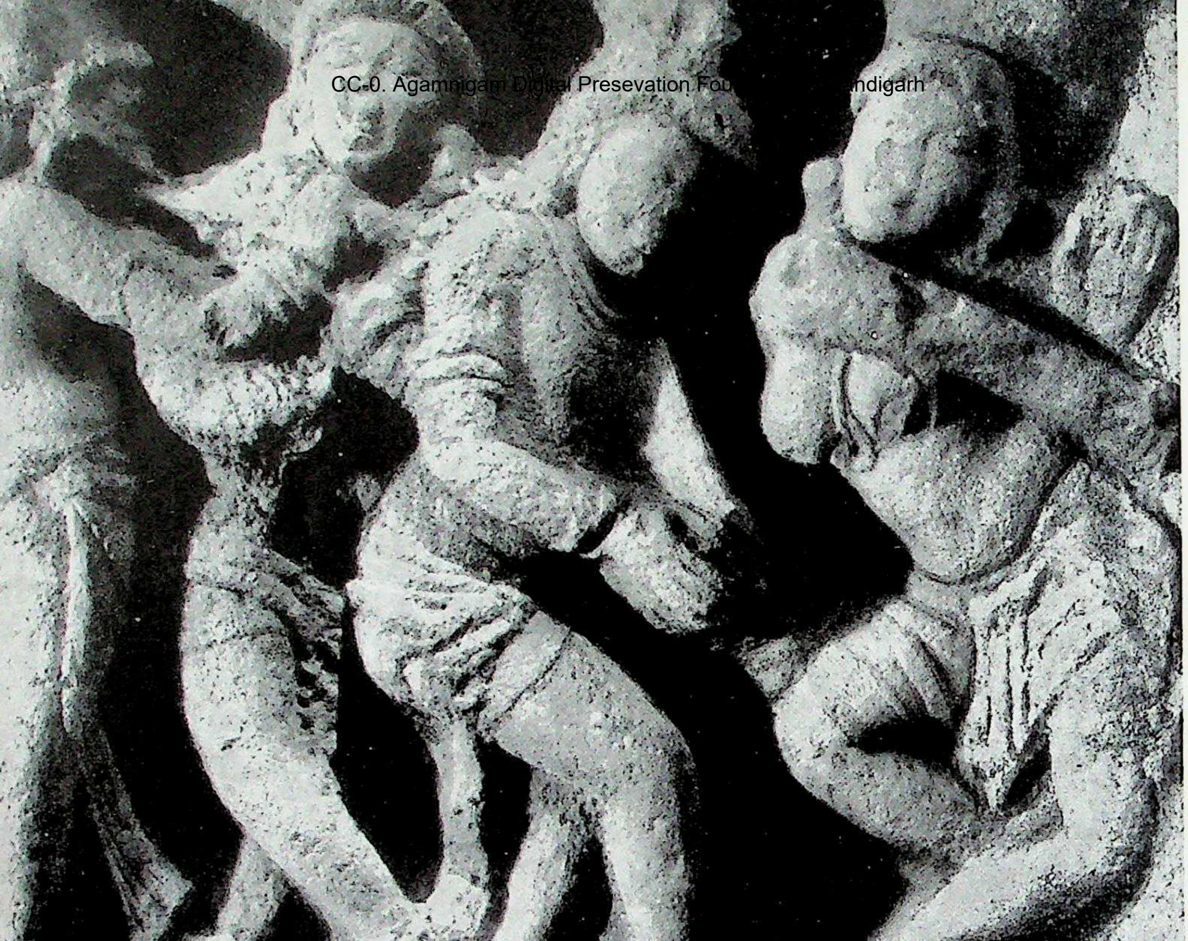

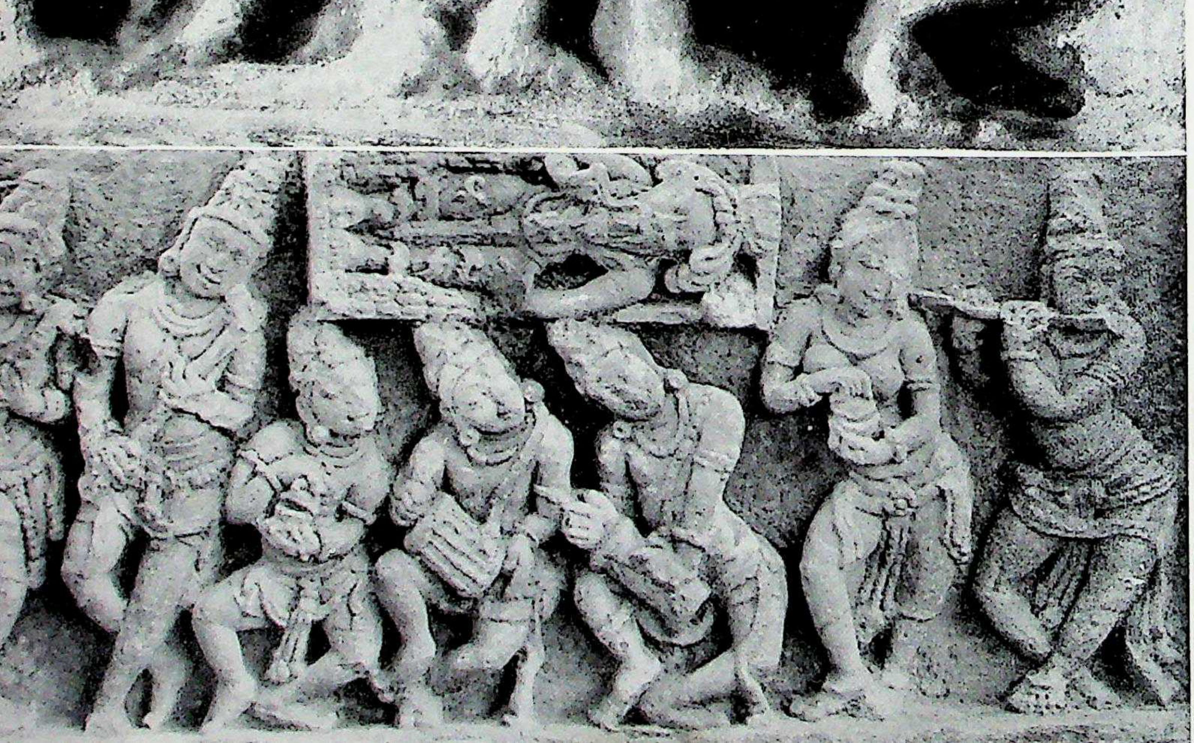

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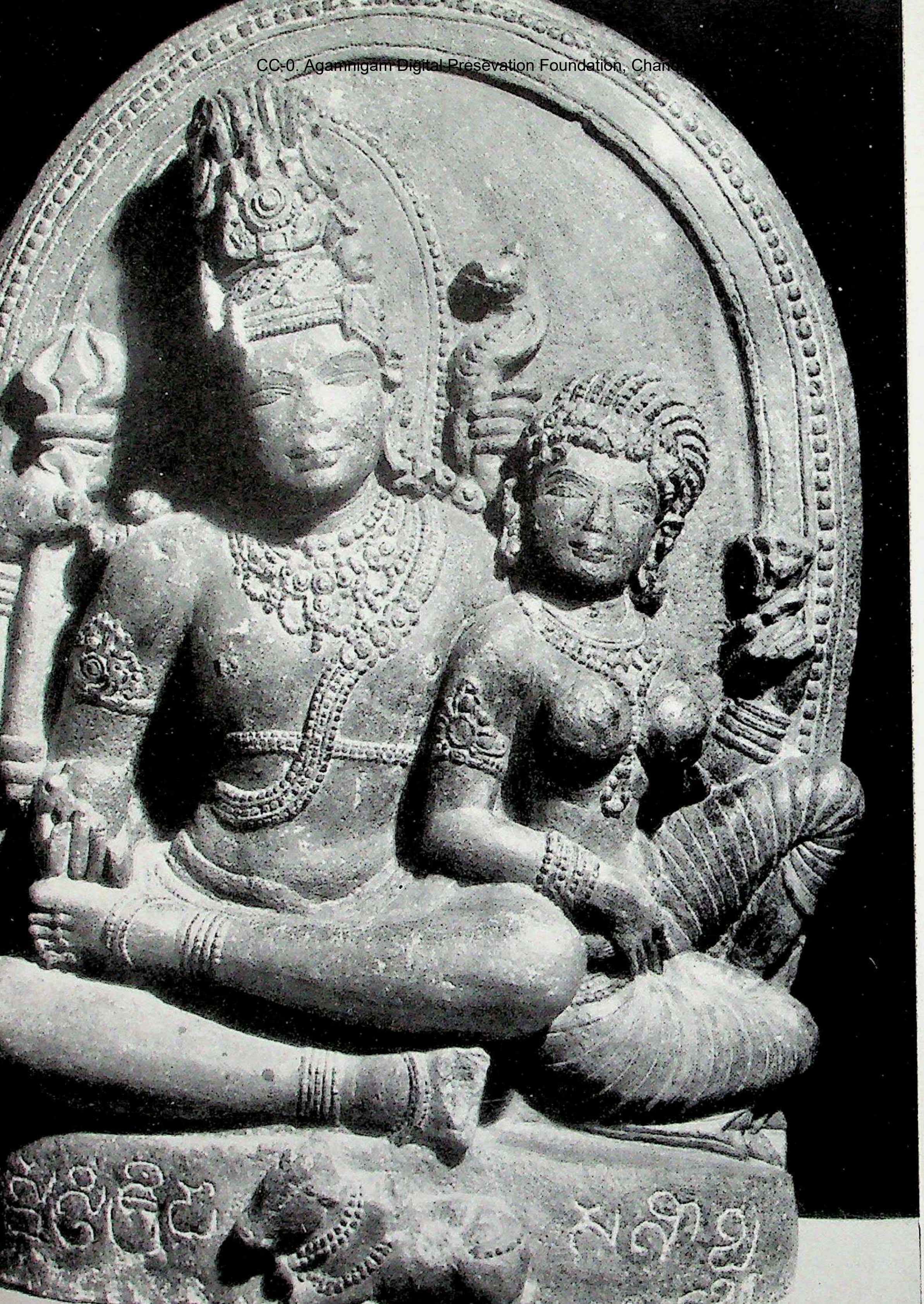

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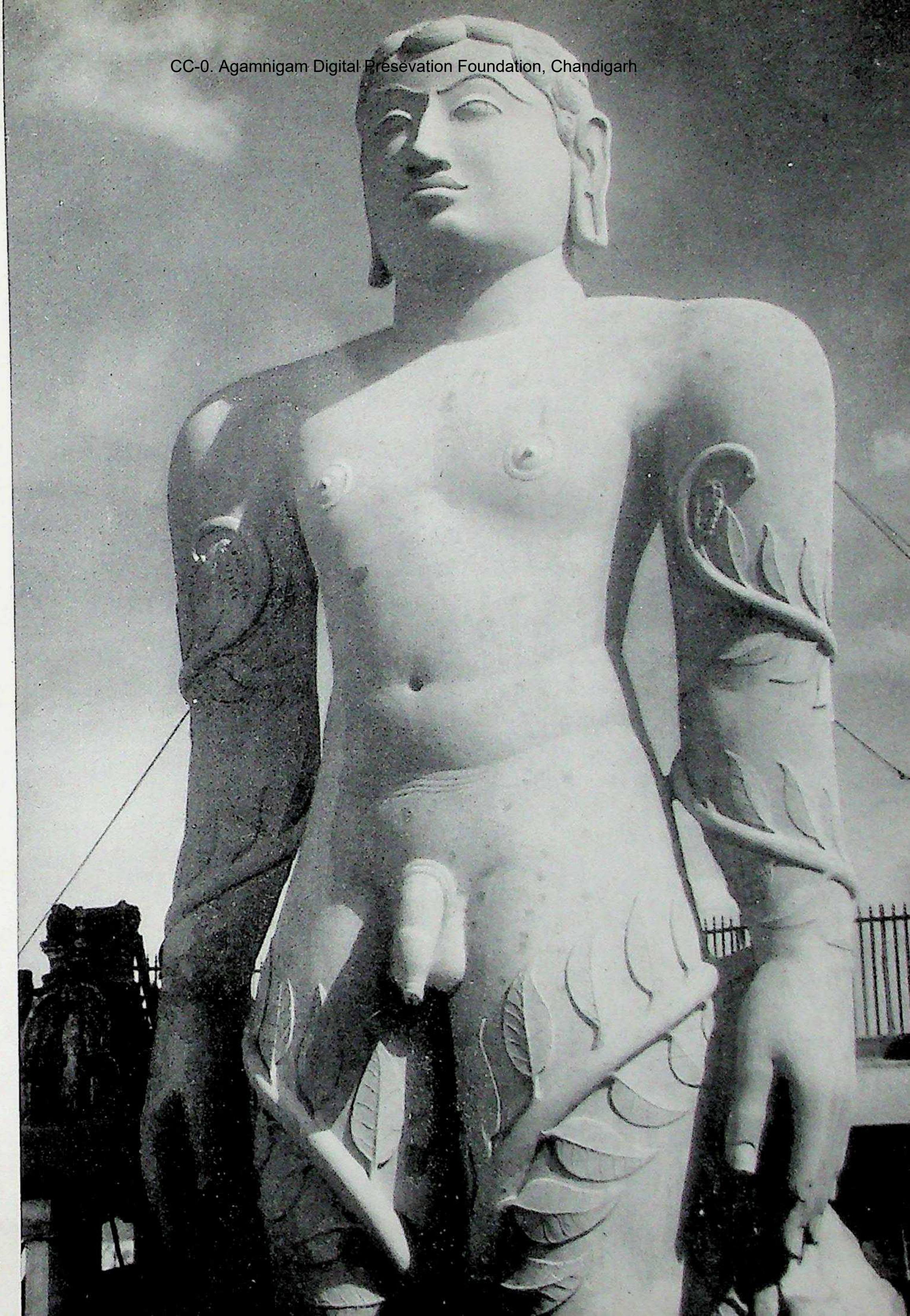

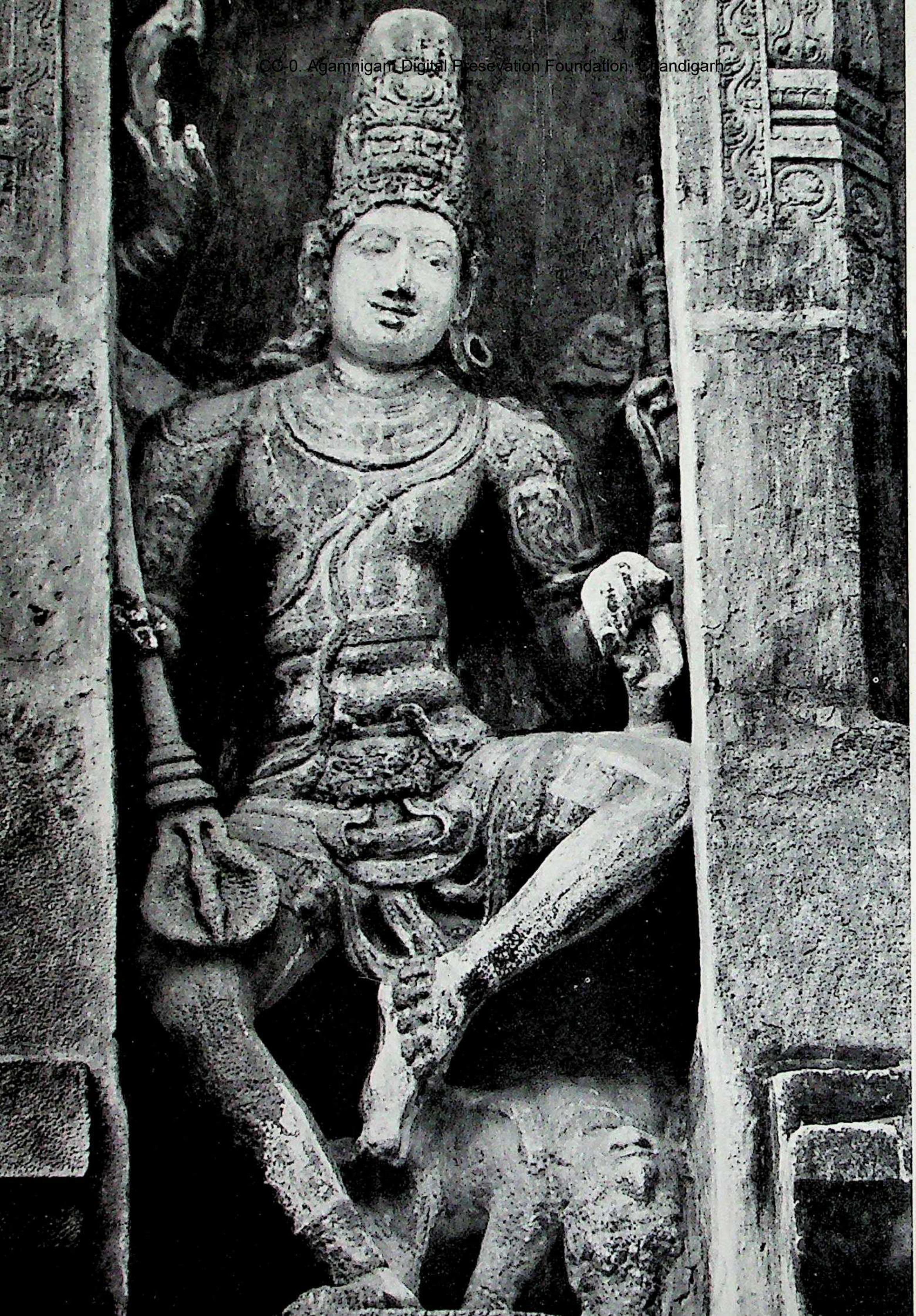

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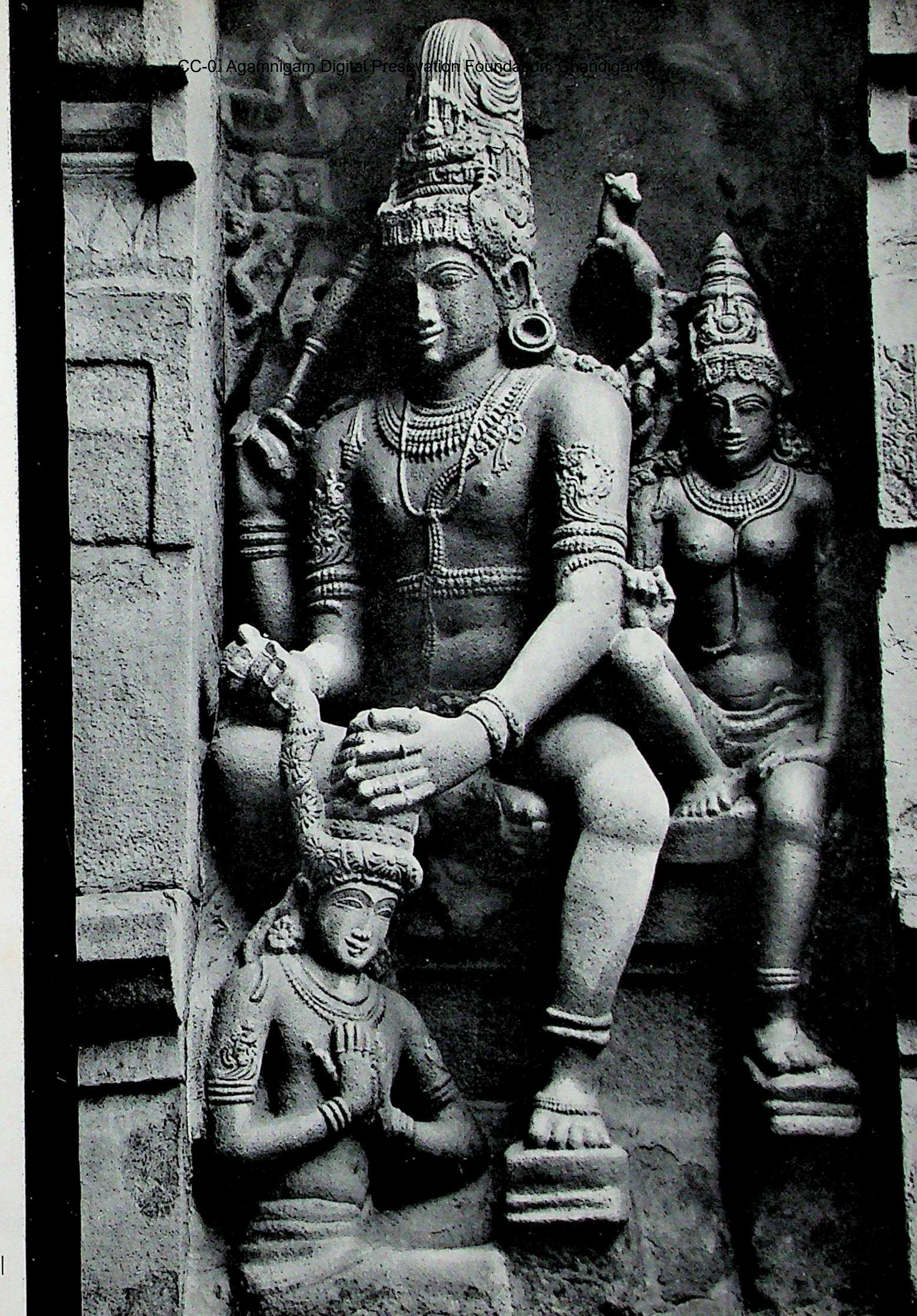

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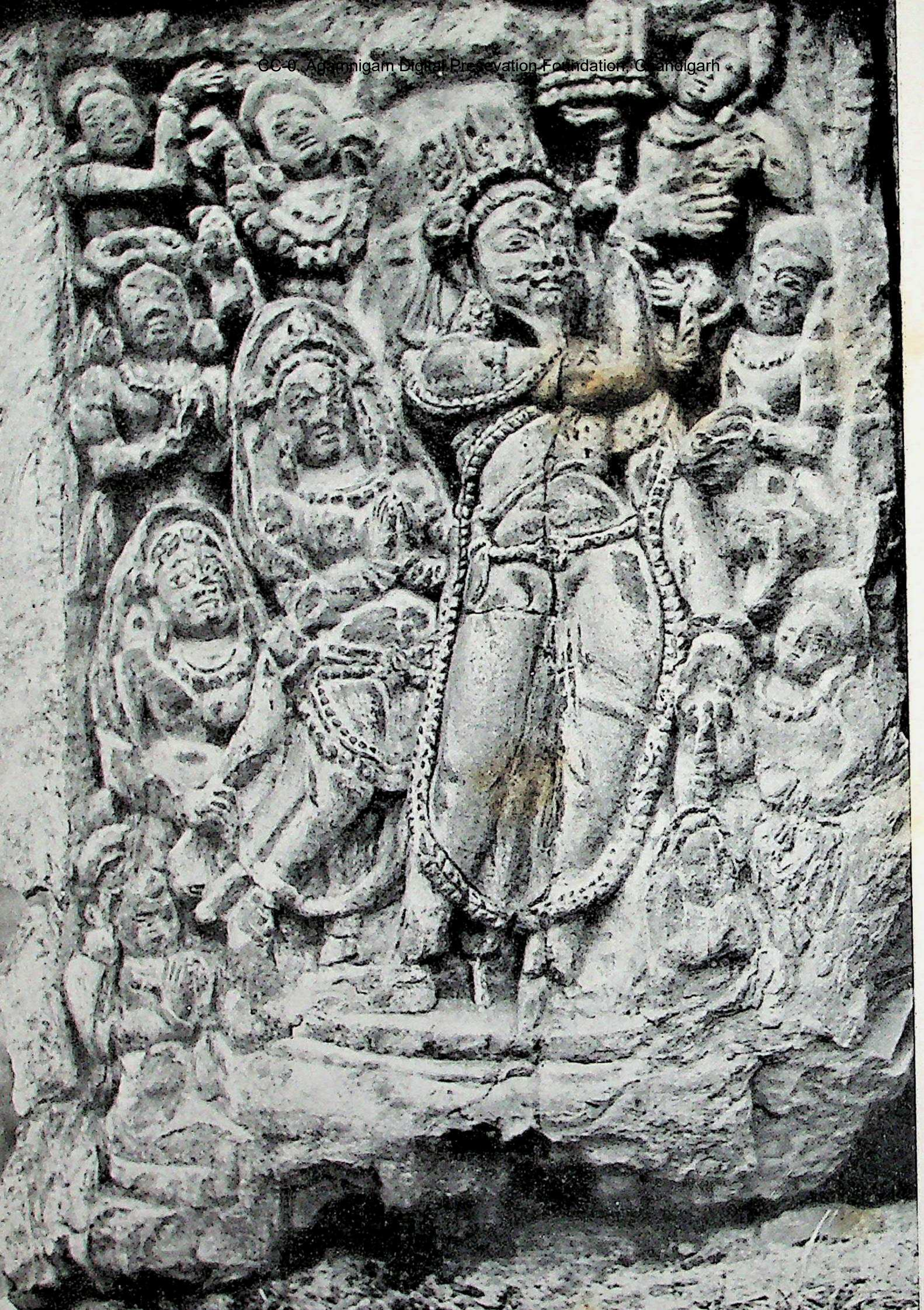

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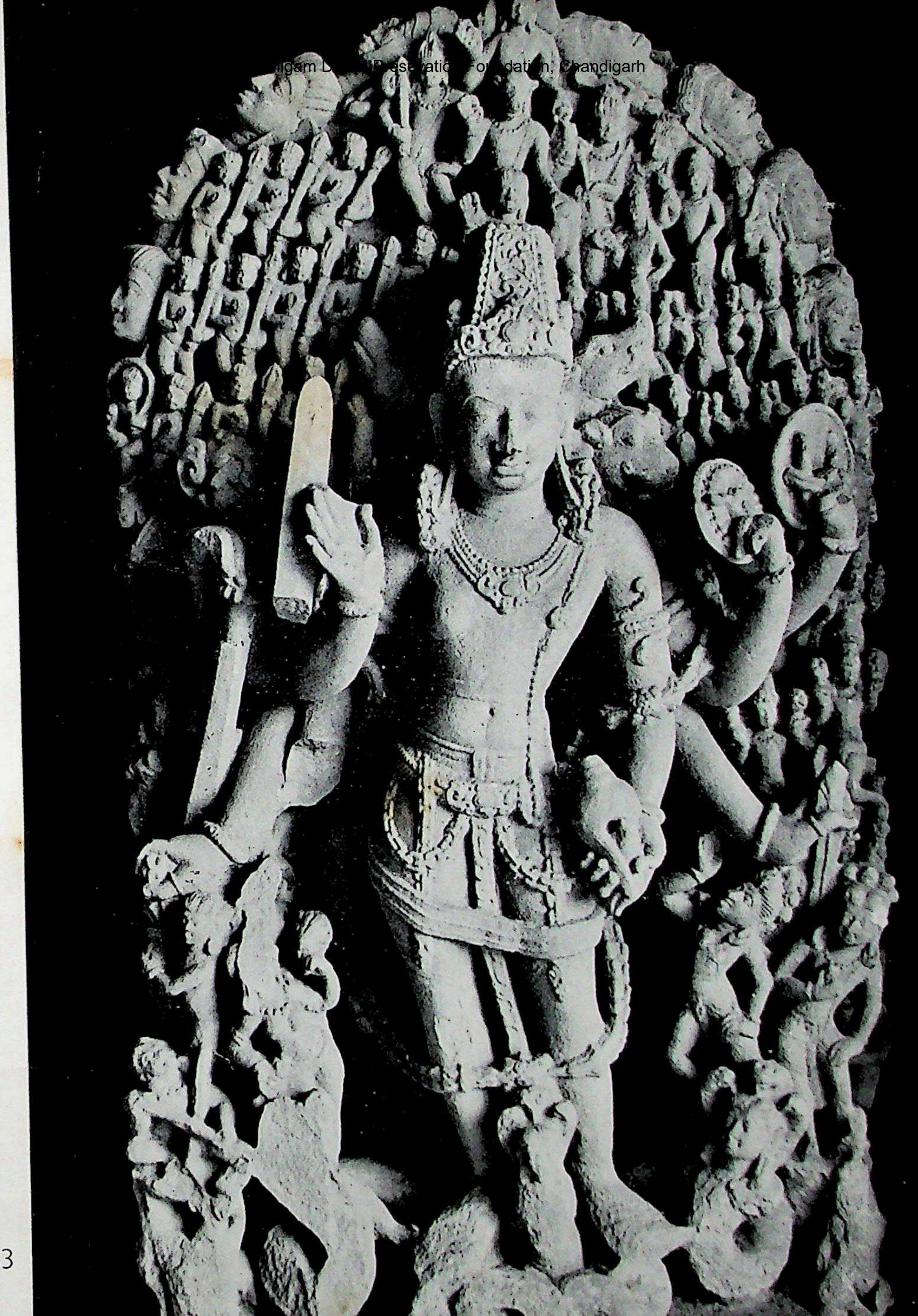

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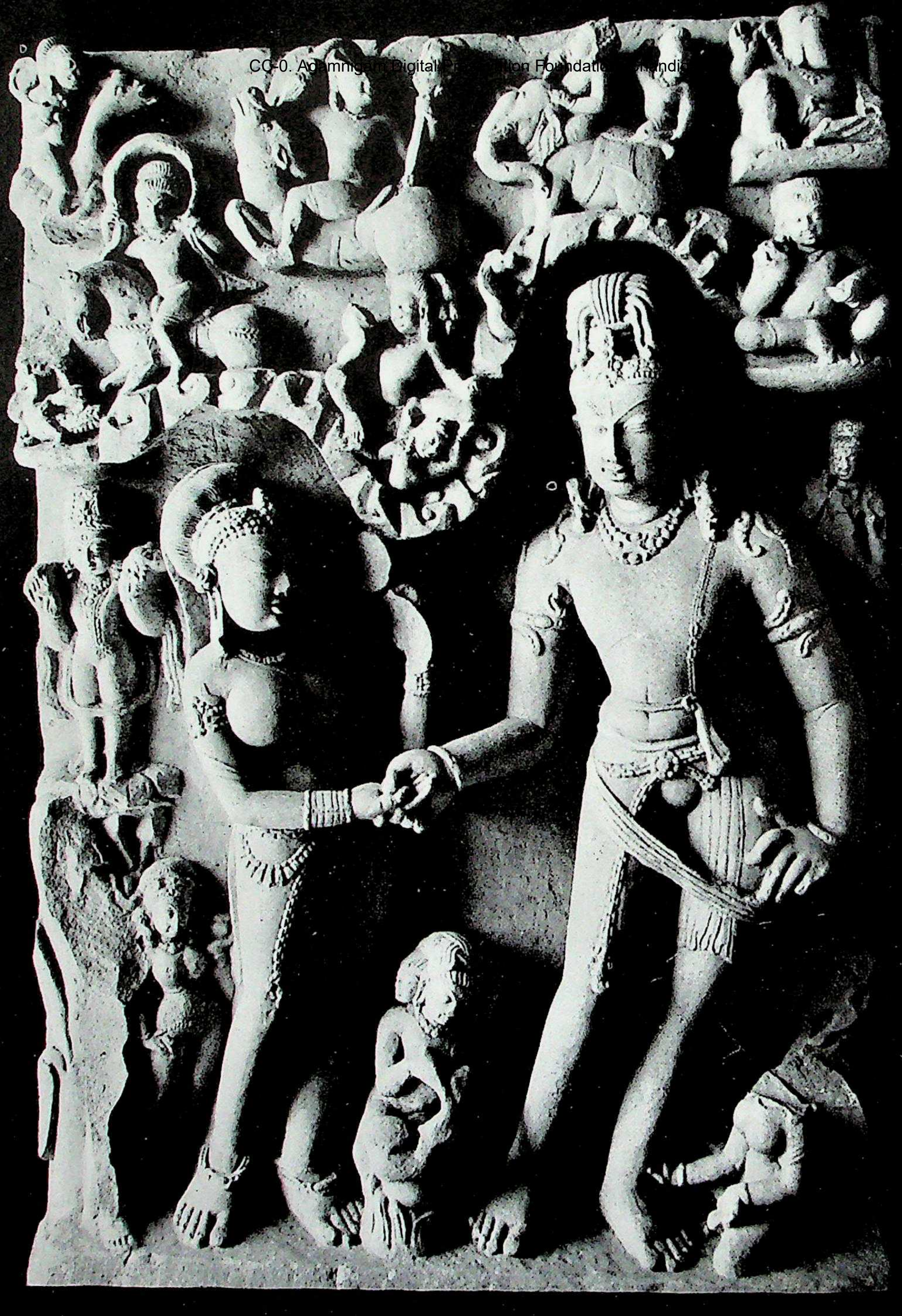

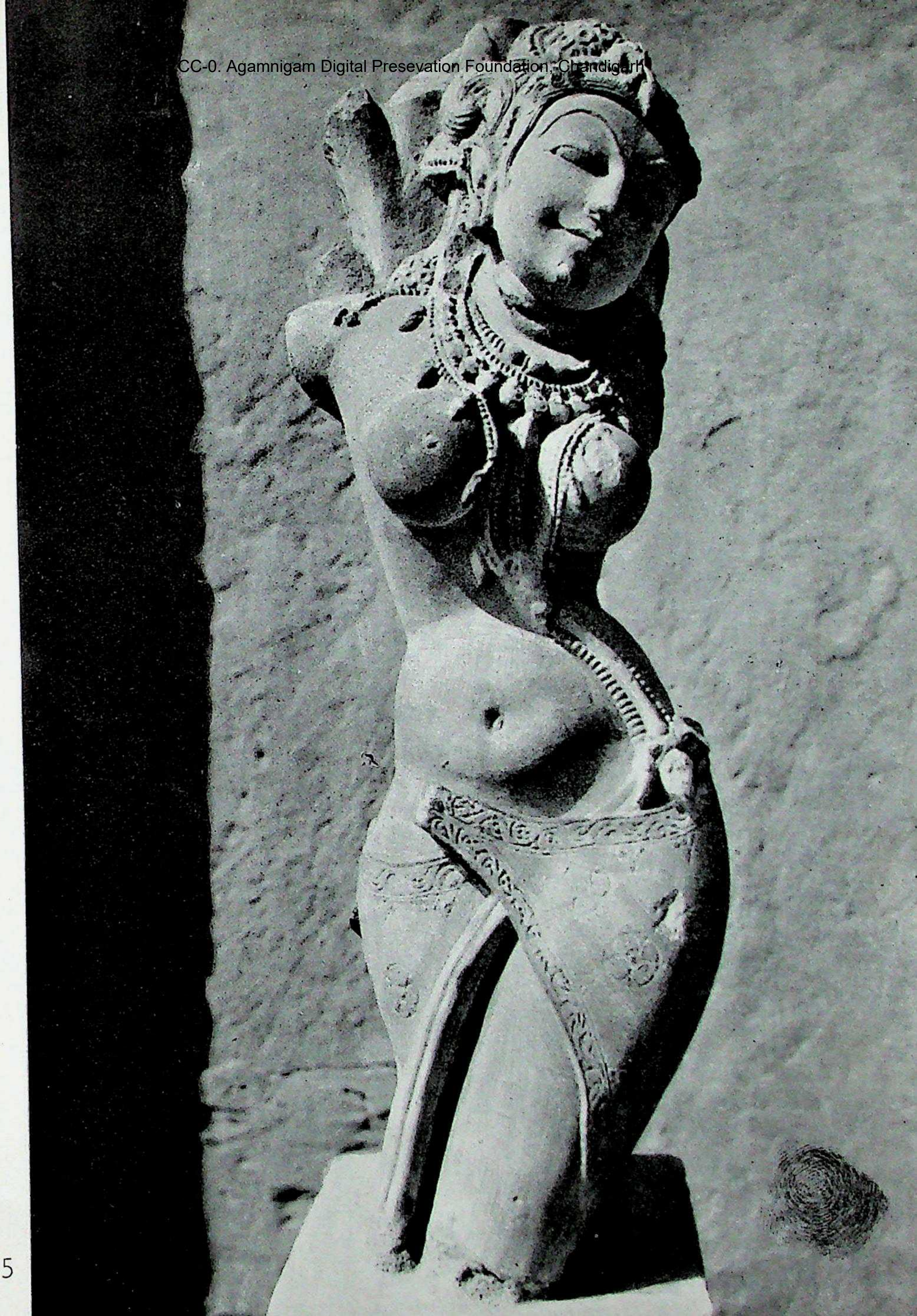

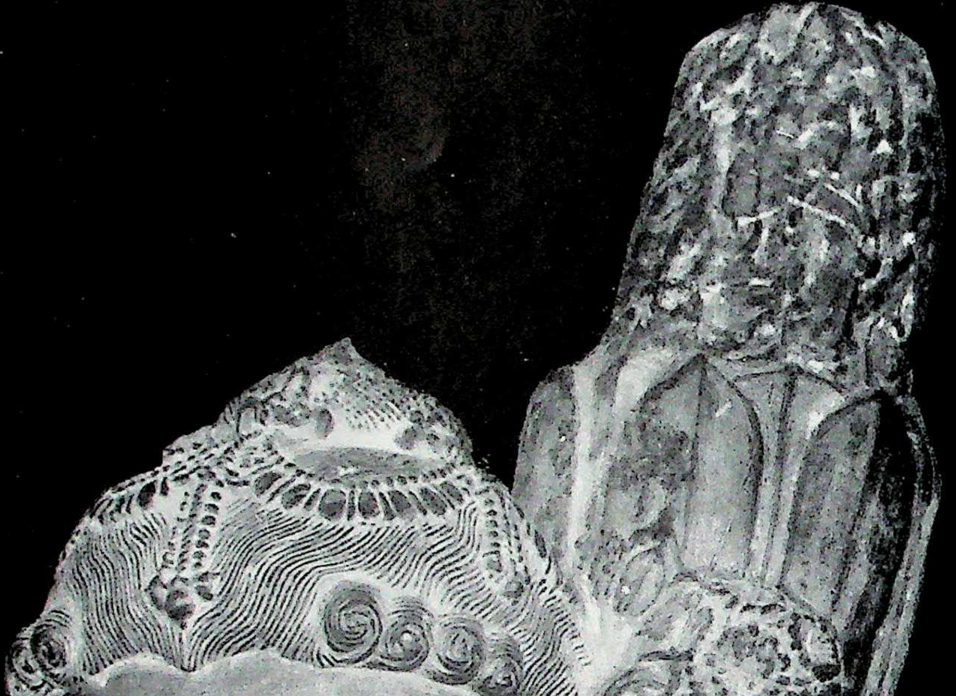

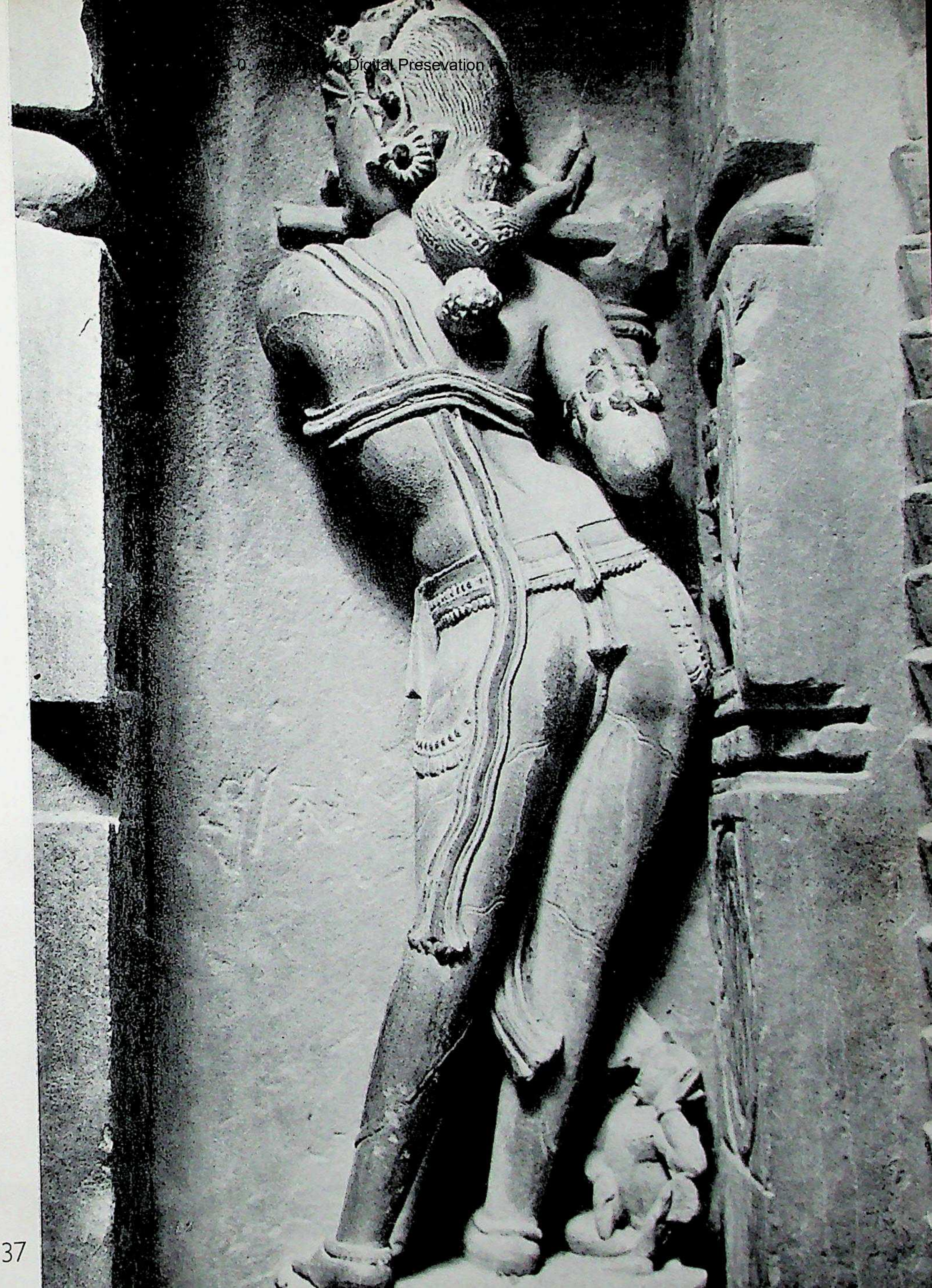

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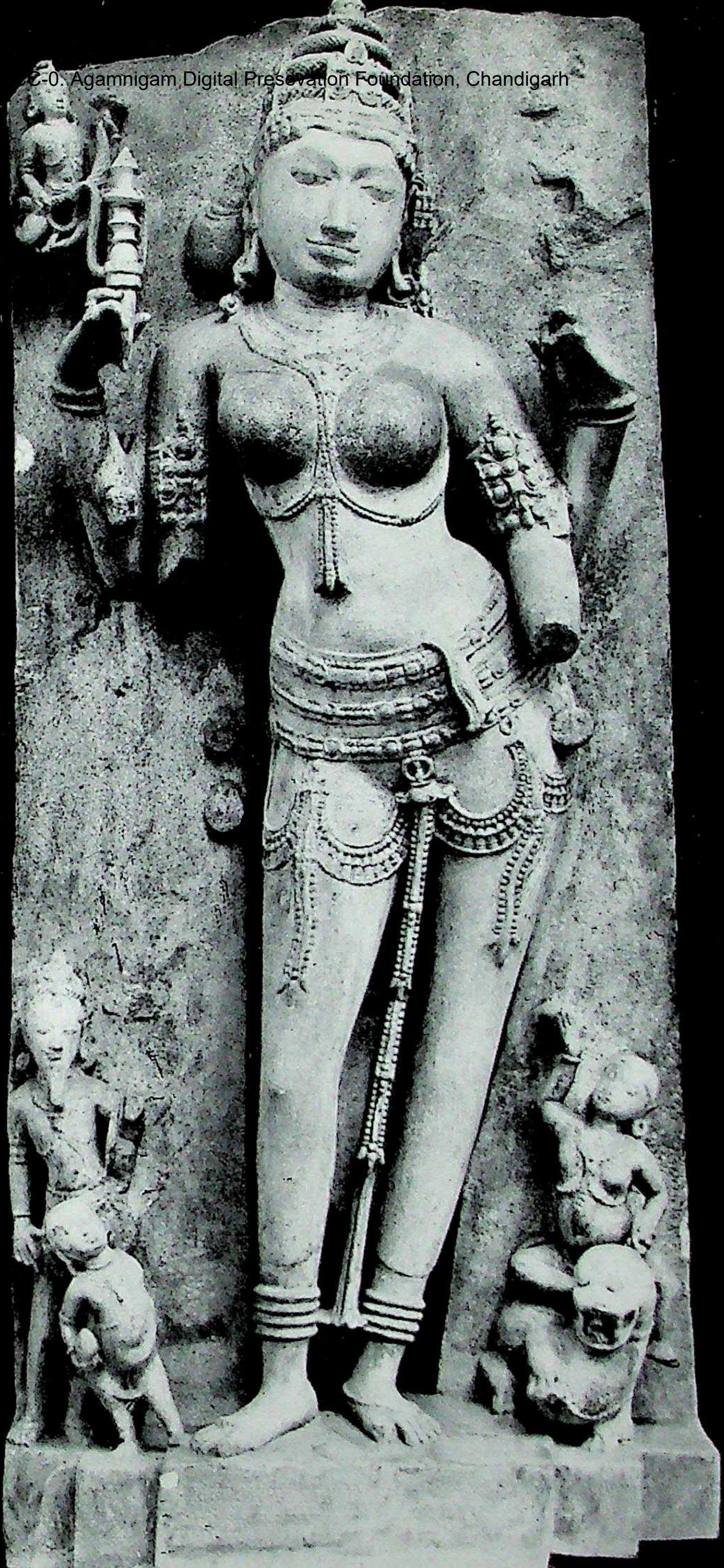

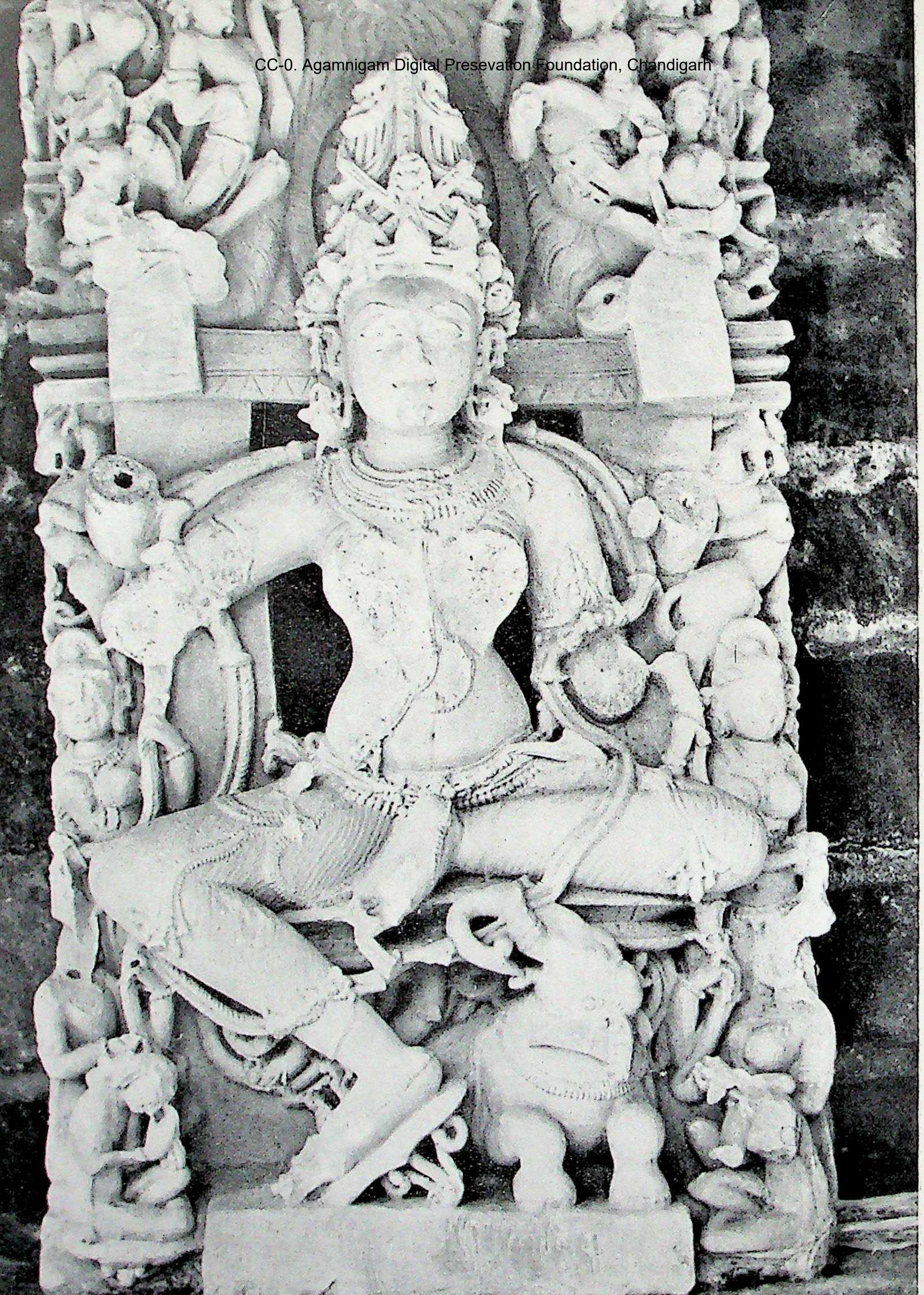

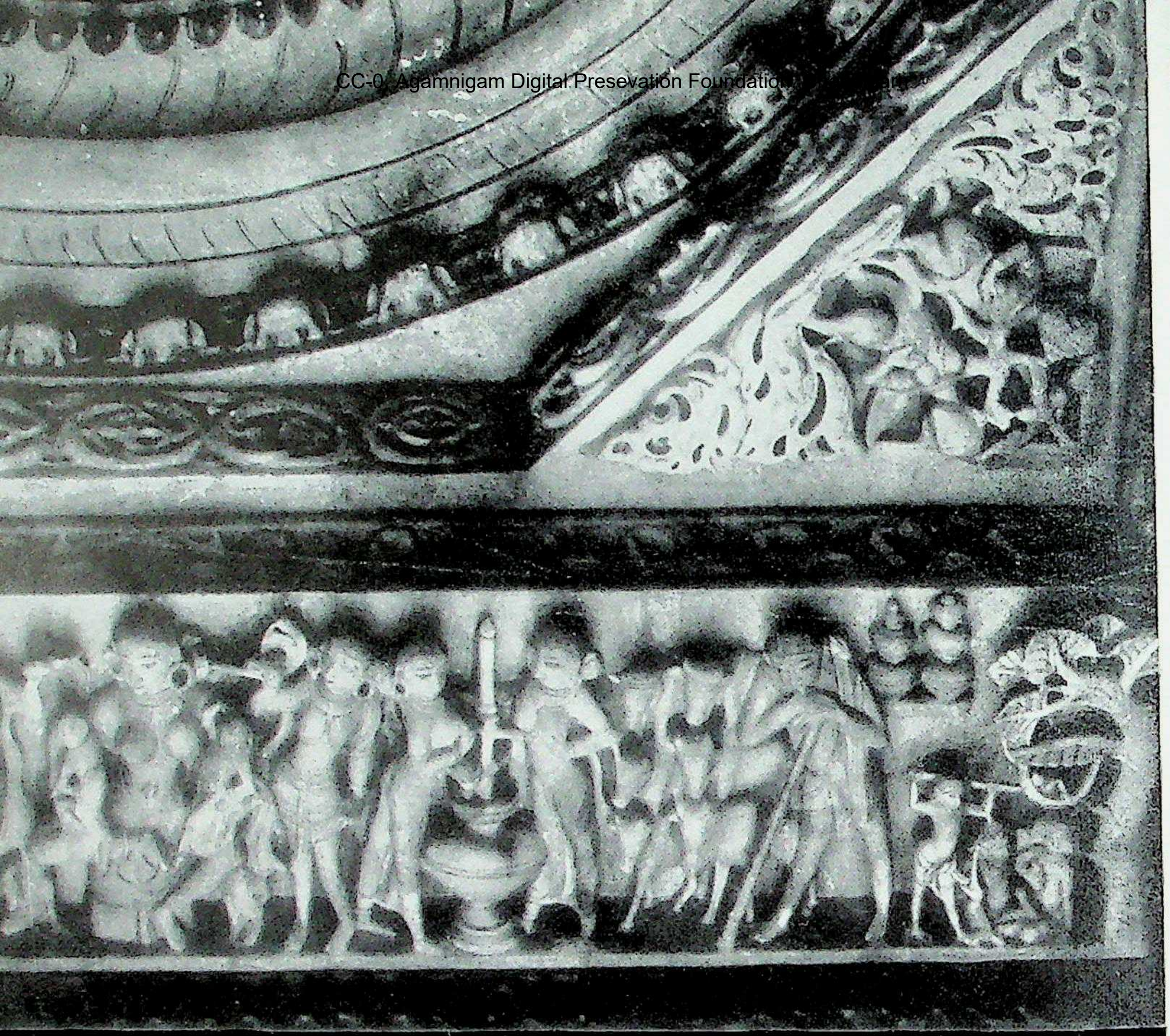

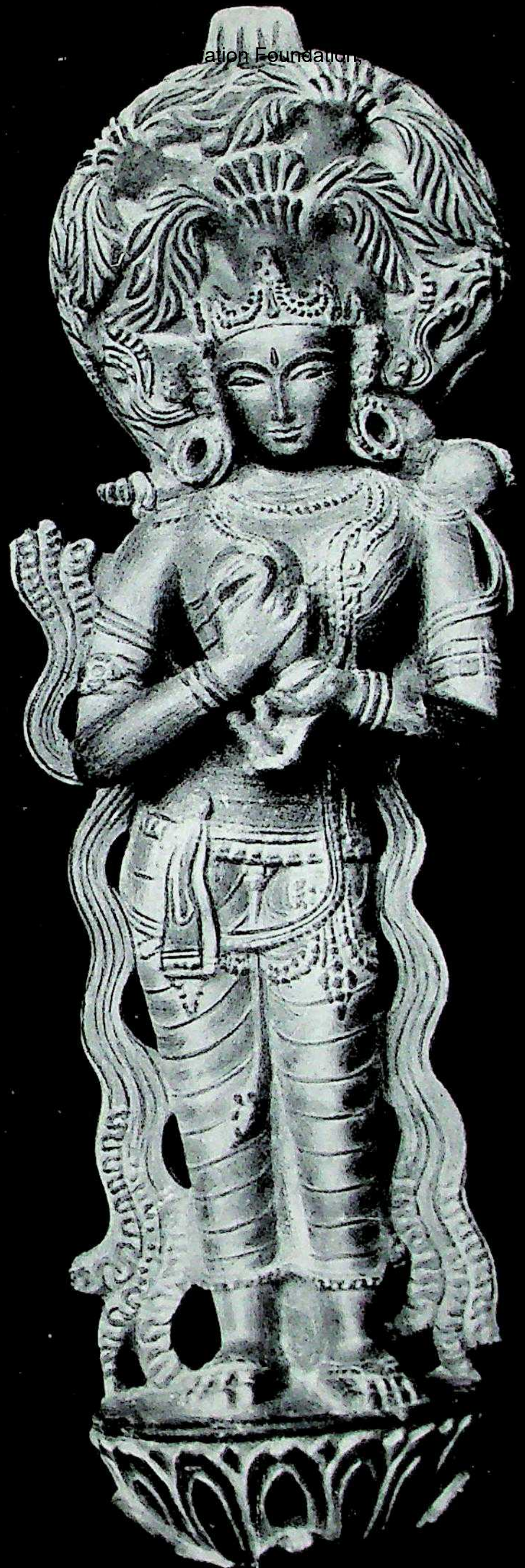

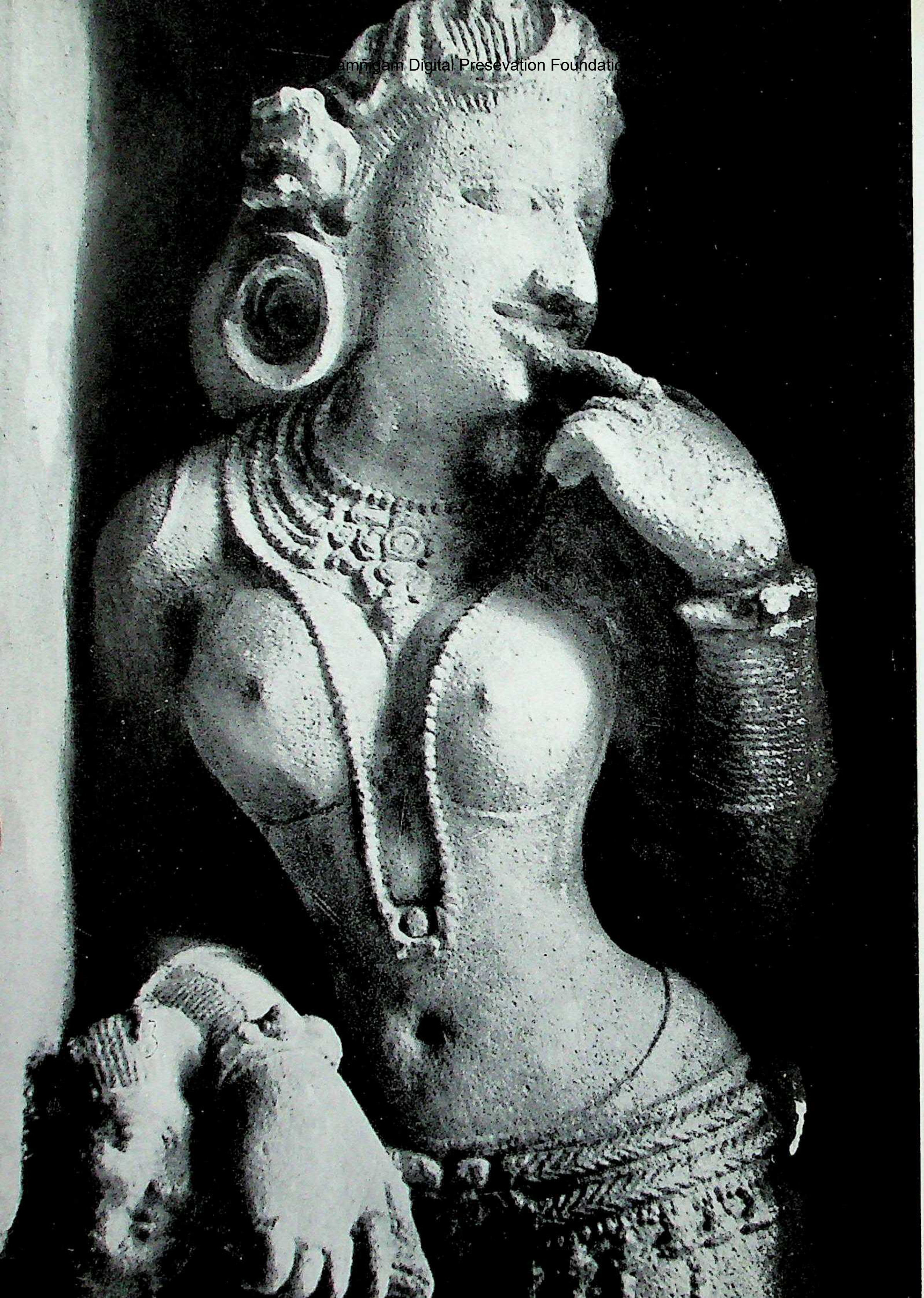

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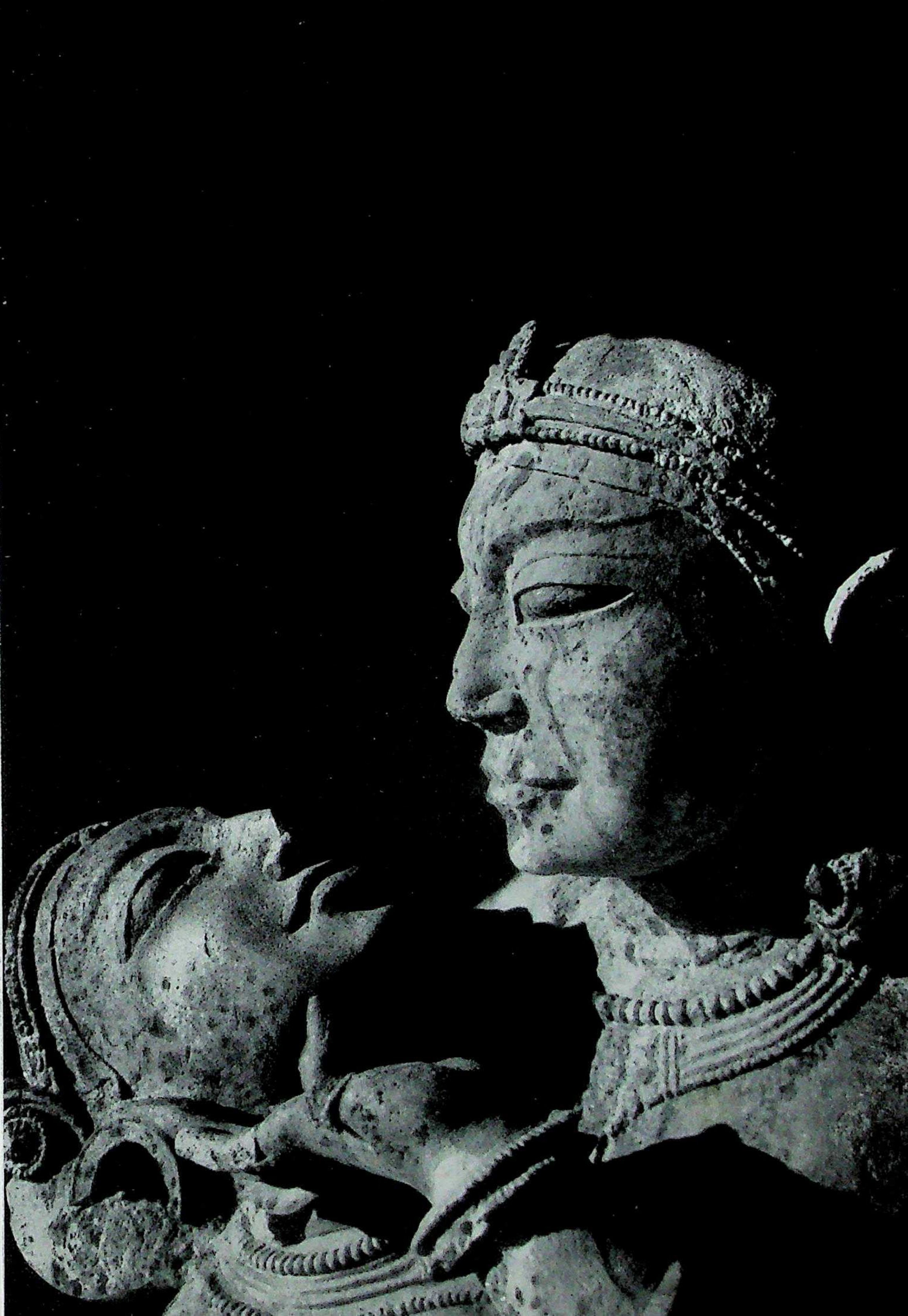

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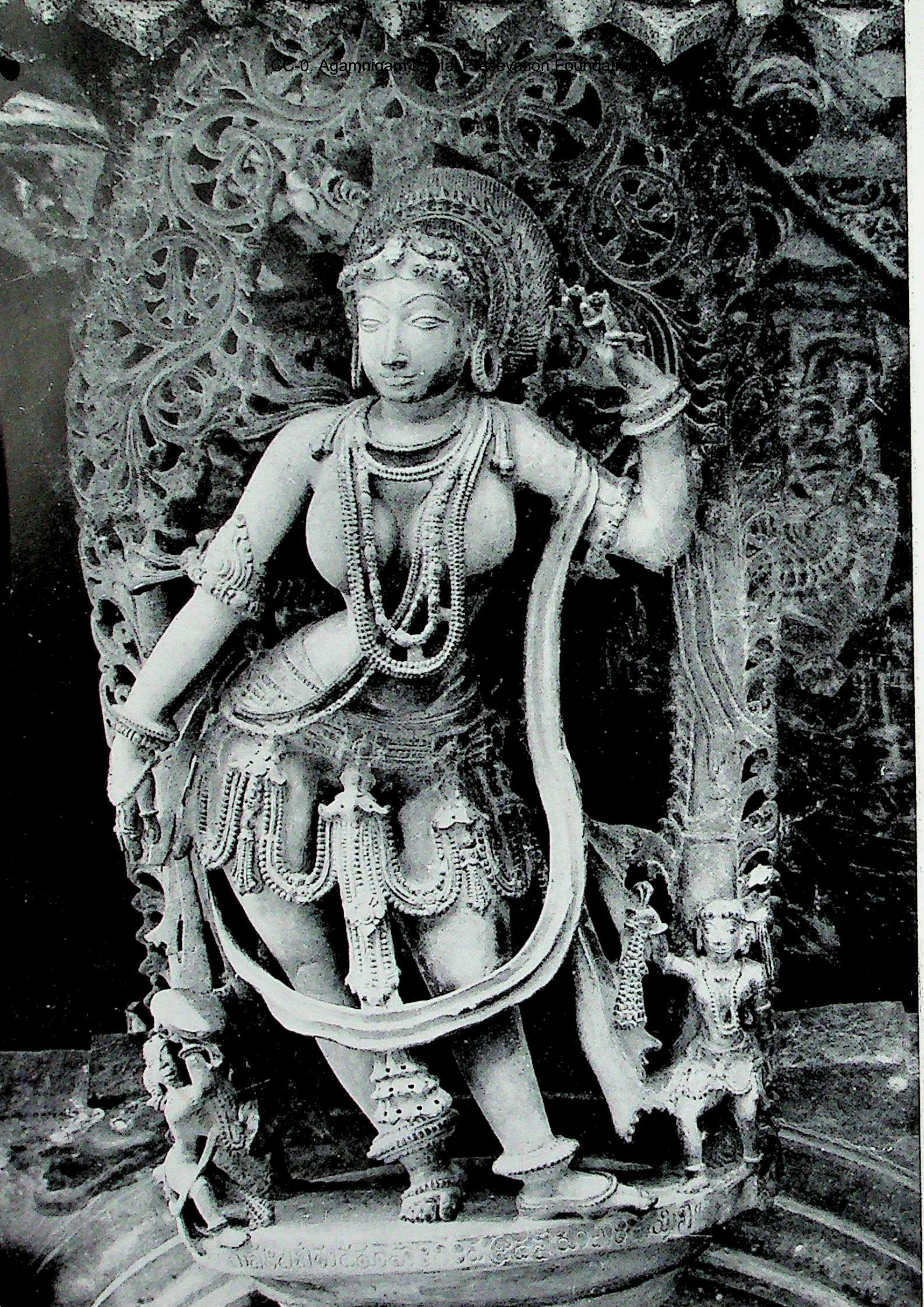

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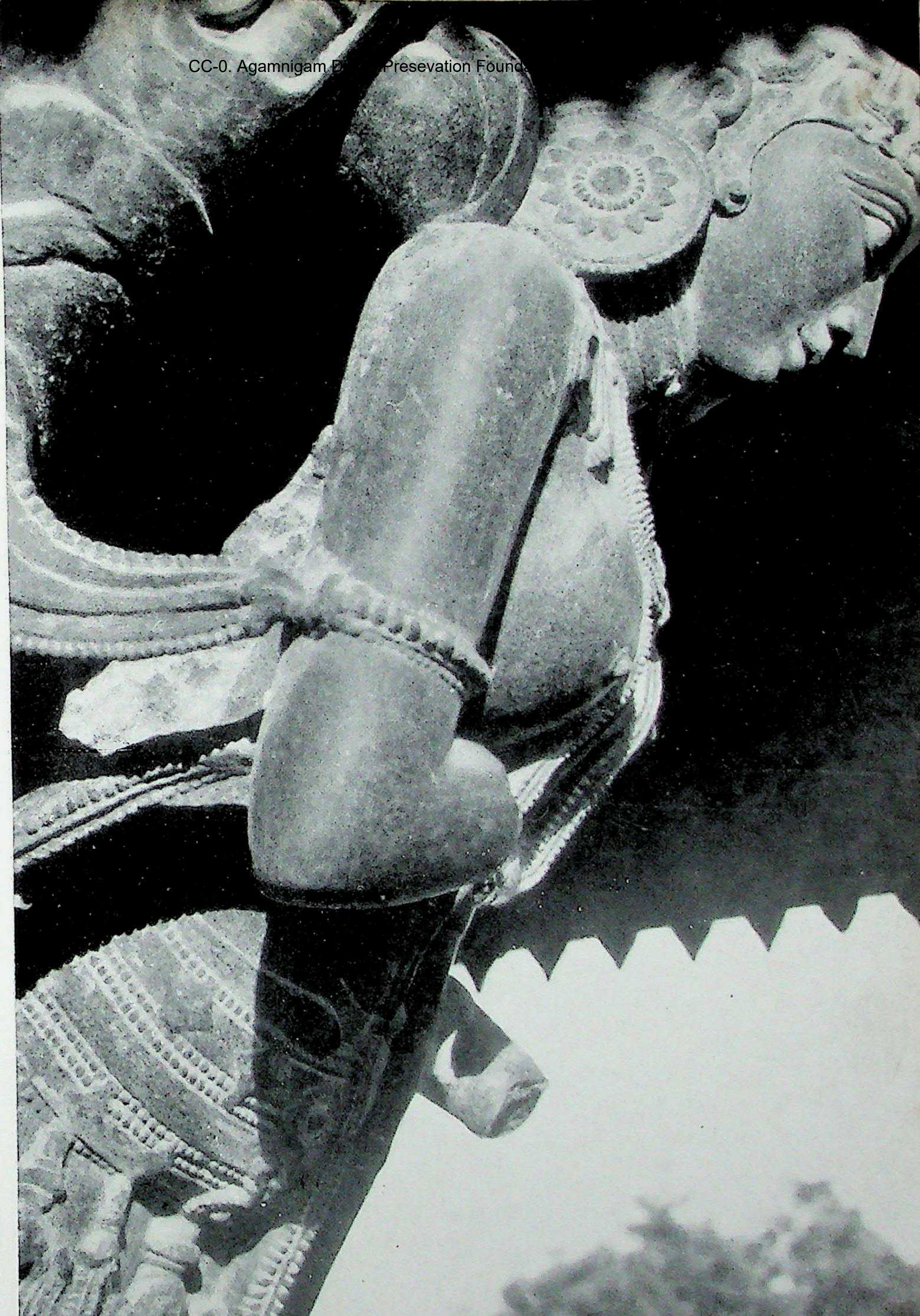

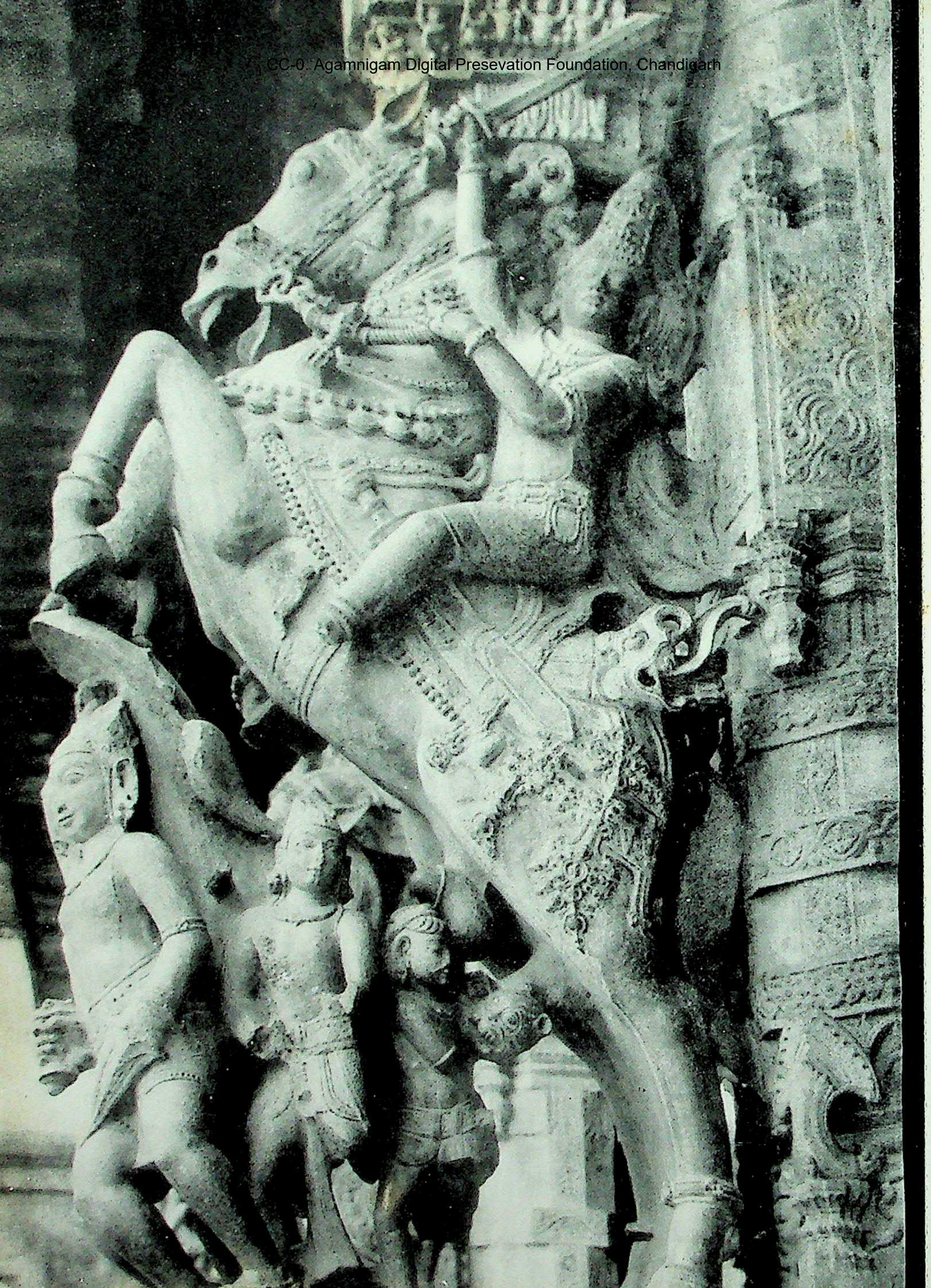

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GLOSSARY

āgamāṅga	song dance.
alasagamanā	slow gait.
Amaruśataka	a century of erotic verses in Sanskrit.
amṛita	ambrosia.
amṛitamanthana	churning of ambrosia from the ocean.
aṅgahāra	dance movement.
antarīya	lower garment.
apabhramśakavi	vernacular poet.
aśoka	a tree with scarlet flowers.
aśokadohada	flowering of the *aśoka* tree out of season by the touch of feminine feet.
aśvamukhī	nymph with equine face, centauress.
aśvathara	motif of row of horses.
avadāna	a *Jātaka* story.
Avantisundarīkathā	a Sanskrit romance by Daṇḍin.

avatāra	incarnation.
āyāgapaṭa	devotional tablet.
āyudha	tool.
āyudhapujā	adoration of tools, specially on *Vijayadaśamī* day.
baḍiva	smite.
bālalīlās	juvenile sports.
Bhagavadgītā	the Lord's Song in the *Mahābhārata*.
bheruṇḍa	fabulous double-headed giant bird feeding on *sarabhas*.
bhramarakas	curly ringlets of hair on forehead.
bhrūvilāsa	coquettish grace of feminine eyebrows.
bhūtagaṇa	goblin dwarf follower of Śiva.
birudarūvari	titled sculptor.
Bṛihatkathā	the great book of stories in Pāiśāchī by Guṇāḍhya.
chaitya slab	a slab with the carving of *stūpa* or scene from Buddha's life to encase *stūpa*.
chaitya-vṛiksha	tree in worship.
chaṭulatilaka	forehead gem.
chatura	dance mode.
chaturmukhaliṅga	fourfaced Śiva-liṅga.
chaurī	fly whisk.
chhannavīra	cross-band for chest.
chitra	sculpture.
chitrakāra	painter.
chitrakārapuli	a tiger among painters.
chitrakarmarūparekhā	beautiful outline of work of art.
chitrasūtra	chapter on painting in *Vishṇudharmottara*, the standard text on the subject.
dantakāra	ivory carver.
darbhāṅkura	thorny reed.
deul	central shrine of Orissan temple.
devadāsī	temple danseuse.
devālayachakravarti	emperor among temples.
dhūpa	incense.
dhvaja	standard or column.
dhyāna	contemplation.
dikpālas	guardians of quarters—Indra, Agni, Yama, Niṛṛiti, Varuṇa, Vāyu, Kubera, Iśāna.

dvārapāla	guardian of gateway.
dvādaśarāśis	twelve signs of the zodiac.
ekāvalī	single strand pearl necklace.
gadā	club.
gaṇa	dwarf follower of Śiva.
gajathara	motif of row of elephants.
gaṇḍa	champion.
gaṅgāpariṇaya	wedding of Gaṅgā.
gandha	perfume.
garuḍa	champion.
gāyaka	musician.
gomukha	gargoyle.
gopura	entrance tower.
goshṭhī	guild.
grantha	a script allied to Tamil in South India.
gṛihaśuka	pet parrot.
hala	plowshare.
hamsa	swan.
haralīlā	sport of Śiva.
Harshacharita	biography of King Harshavardhana in Sanskrit by Bāṇa.
hasta	hand in gesture in dance.
hastalekha	preliminary sketch.
hastiśauṇḍika	mode of wear of lower garment to resemble elephant's carved trunk.
hastochchaya	deftness of the hand.
hoy saḷa	strike Saḷa; correctly *poy saḷa* in Canarese.
indradhvaja	banner of Indra, lord of heaven.
itihāsa	epic.
jagamohan	front porch adjoining *deul* in Orissa.
jaṭā	hermit's locks of hair.
jātaka	tale of previous birth of Bodhisattva.
jaṭāmakuṭa	crown composed of locks of hair.
kadamba	tree with beautiful flowers.
kālachaura	thieves of time.
Kalāvilāsa	a didactic poem in Sanskrit by Kshemendra.
kalpa	wish-fulfilling celestial tree.

kalpadruma	wish-fulfilling celestial tree.
kalpavallī	wish-fulfilling celestial creeper.
kalyāṇamaṇḍapa	auspicious hall for marriage festival of deity.
kammīṇa	craftsman in metal.
kaṇṭhī	necklet.
karaṇa	dance pose.
karmāra	metal worker.
kaṭisama	dance pose.
kaṭisūtra	waist cord.
kathakaḷi	dance of Malabar.
Kathāsaritsāgara	a Sanskrit rendering of the *Bṛihatkathā* of Guṇāḍhya by Somadeva.
kavisamāja	assembly of poets.
Kāvyamīmāmsā	A Sanskrit work on Rhetoric by Rājaśekhara.
keyūra	armlet.
khaṭvāṅga	weird weapon of Śiva composed of collar bone handle and skull mace head.
kinnarī	equine-bodied or faced nymph.
kirātārjunīya	pertaining to the legend of Śiva as hunter and Arjuna.
kolāṭṭam	congregational folk dance with pairs of wooden rods struck to keep time.
kṛitagaurīprasādhanā	that gladdens and beautifies Gaurī.
kuḍakūttu	dance in Malabar.
kuṭhāra	axe.
kūttambalam	dance hall in Malabar.
kuṭṭanī	aged courtesan.
Kuṭṭanīmatam	a Sanskrit poem by Damodaragupta.
lalita	dance pose.
liṅga	columnal emblem of Śiva.
lokapālas	guardians of the quarters: Indra, Agni, Yama, Nirṛiti, Varuṇa, Vāyu, Kubera, Iśāna.
lupadakha	sculptor, lit. clever in creating form.
machhariparūvāri	rival sculptor.
madanikai	nymph.
mādhyandinasandhyā	midday prayer.
Mahābhārata	The story of the Bhāratas i.e. the Pāṇḍavas and Kauravas, Sanskrit epic by Vyāsa.

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Mahābhārata	The story of the Bhāratas i.e. the Pāṇḍavas and Kauravas, Sanskrit epic by Vyāsa.

mahārājalīlā	seated pose of royal ease.
makara	fabulous crocodile-faced monster.
makarakaṇṭhī	necklet adorned with crocodile motif.
makaratoraṇa	decorative arch with *makara* decoration as on a niche or gateway.
makarī	crocodile pattern.
makuṭa	crown.
mālya	garland.
maṇḍala	aureole.
maṇḍapa	pillared hall.
maṇi	pupil.
mañjīra	anklet.
māradharshaṇa	defeat of Māra.
mātṛikā	mother goddess, usually seven, Bṛahmāṇī, Māheśvārī, Kaumārī, Vaishṇavī, Vārāhī, Indrāṇī, Chāmuṇḍā.
mekhalā	girdle strings.
mithuna	loving pair.
Mṛichchhakaṭika	the little clay-cart, an early Sanskrit drama by Śūdraka.
mṛidaṅga	drum
muktāyajñopavīta	pearl sacred thread.
munikumāra	hermit boy.
musala	pestle.
nādatanu	body composed of musical notes.
nāgabala	strength of *nāga* meaning elephant and python, a unit of strength.
nāgaraka	man of taste, lit. townsman.
nāga	snake prince.
nāgī	snake princess.
nāginī	snake princess.
Naishadhīyacharita	the story of Nala, poem in Sanskrit by Śrī Harsha.
nandidhvaja	staff crowned by bull emblem of Śiva.
narathara	motif of row of men.
nartaka	dancer.
naṭa	actor.
nāṭyāchārya	dance master.

nāṭyamaṇḍapa	dance hall.
Nāṭyaśāstra	the classical text on dance by **Bharata**.
navagrahas	nine planets.
navavadhū	newly-wedded shy bride.
nidhi	treasure.
nīrājana	waving of lamps.
nityavinoda	perennial entertainment of music and dance.
orutāṅgi	caryatid dwarf below gargoyle in Malabar.
padmanidhi	lotus treasure, one of nine.
pān	betal leaf with perfumed areca nut slices and lime to chew.
parinirvāṇa	passing of the Buddha.
pāśa	noose.
payas	water, milk.
prākāra	rampart wall.
pṛishṭhasvastika	dance mode with legs crossed and back of body twisted.
purāṇa	divine legend and lore.
pūrṇaghaṭa	over-flowing vessel suggesting prosperity.
pūrṇakumbha	over-flowing vessel suggesting prosperity.
Purushasūkta	a hymn of the *Ṛigveda*.
pushpaka	the magnificent palace of Rāvaṇa.
Rāmāyaṇa	Story of Rāma, Sanskrit epic by Vālmīki.
ratha	chariot.
rathakāra	chariot-maker, i.e. wood-carver.
ṛishi	sage.
ṛishipatnī	wife of sage.
rūpakammam	figure carving.
rūpakāra	sculptor.
rūvaripuli	tiger among sculptors.
sahasraśīrshā purushaḥ	the thousand faced one.
sakalaśilpavidyākuśala	well versed in the fine arts.
Sāma	the musical *Veda* of that name.
samuddīpitakandarpā	flaming up love.
śaṅkha	conch
śaṅkhanidhi	conch treasure, one of nine.
śaṅkhatīrtha	holy water in conch.
saptasāmopagīta	praised in hymns of the seven notes of the *Sāmaveda*.

saptasvaramaya	composed of the seven musical notes.
śarabha	fabulous eight-legged winged lion.
shroff	banker.
śikharidaśanā	with teeth like jasmine buds.
śilpa	art.
śilpavid	learned in fine arts.
śilpi	craftsman.
śrīvatsa	the symbol of Lakshmī, a mark on Vishṇu's chest.
sthalaśayana	reclining Vishṇu, lit. reclining on the earth.
sthāna	dance pose.
stūpa	bubble-shaped funerary monument.
surasundarī	celestial nymph.
sūryopasthāna	adoration of the Sun.
sūtradhārī	sculptor, lit. who holds the string.
taksha	woodcarver.
tarjanī	hand with pointed finger in attitude of threat.
toraṇa	arched gateway.
toraṇa-sālabhañjikā	a decorative carving of woman under *sāl* tree on a *toraṇa* gateway.
trimūrti	trinity, Brahmā, Śiva and Vishṇu.
tripathagā	the triple stream Gaṅgā coursing through heaven, earth and the nether-world.
triratna	the three gems, Buddha, *dharma*, and *saṅgha*.
triśūla	trident.
udarabandha	stomach band.
udaremukha	face on stomach.
upavīta	sacred thread worn over left shoulder and under right arm.
ushṇīsha	turban; cranial protuberance as a mark of high birth.
uttarīya	upper garment.
vadhū	daughter-in-law.
vāgdevī	goddess of speech.
vajra	thunderbolt weapon of Indra.
vajradaṇḍa	thunderbolt.
vanadevatā	sylvan fairy.
varṇaka	preliminary model for approval.
Vasantavilāsamahākāvya	a Sanskrit prose work.

velaṇḍu	servant.
veśavāsa	courtesan's house.
vichitrachitta	curious minded one, a title of Mahendravarman Pallava.
vidyādharī	celestial nymph.
vimāna	central shrine.
vīṇā	lute.
Vishṇudharmottara	an elaborate appendix to the *Vishṇupurāṇa* dealing with several arts including architecture, sculpture, painting, music and dance.
Vishṇupurāṇa	one of the eighteen *Purāṇas*.
visvarūpa	omnimorphic representation of Vishṇu.
vismaya	wonder, hand with fingers spread out to suggest wonder and known in *nāṭya* as *alapallava*.
viṭa	a cultured rake.
yajñopavīta	sacred thread.
yakshī-vṛikshakā	tree nymph.
yamapāśamudrā	fingers of both hands entwined to form an aperture through which to peep at the sun during midday prayers *mādhyandinasandhyā*.

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